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THREE APPROACHES TO PSYCHOTHERAPY: AN INTERACTIONAL ANALYSIS

BY

© LILIAN STEEN

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF EDUCATION

DEPARTMENT OF EDUCATIONAL PSYCHOLOGY

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FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled "Three Approaches to Psychotherapy: An Interactional Analysis" submitted by Lilian Steen in partial fulfillment of the requirements for the degree of Master of Education.

DEDICATION

To my teacher John McLeish

ABSTRACT

This research study was concerned with systematically investigating the behaviour of three therapists, using Bales' Interaction Process Analysis. The purpose was to determine whether there are differences in behaviour which are derived from theory. Bales' theoretical constructs were also examined, in particular, the idea of "social-psychological directions," which are derived from the interactional analysis, and translated into particular personality types.

The psychotherapy cases investigated were those presented in the film Three Approaches to Psychotherapy. The film is a record of a client being interviewed sequentially by three therapists: Fritz Perls, Albert Ellis, and Carl Rogers.

Using Bales' system, the therapist behaviours were found to differ, but to be consistent (with one exception) with their theories of counseling. An inconsistency was found between Roger's theory and the high level of anxiety indicated by his observed behaviour. The therapists' published writings, and the client's statements in the counseling sessions, were found to be in agreement with the descriptive statements given by Bales for each personality type.

ACKNOWLEDGEMENTS

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CHAPTER 1

Introduction

Psychotherapy is defined in Webster's Dictionary as "any alteration in an individual's interpersonal environment, relationships, or life situation, brought about especially by a qualified therapist and intended to have the effect of alleviating symptoms of mental or emotional disturbance." Whether the symptoms are in fact "alleviated" appears to be questionable; the expressed view of many critics being that the therapeutic encounter can be "for better or for worse." Eysenck (1952) concluded, in his now famous article, that the helping professions were not effective in producing patient improvement in adult neurotics. Levitt (1957), replicating Eysenck's study, also concluded that his research failed to support the view that psychotherapy with neurotic children was effective. Eysenck's article provoked a violent reaction from many practitioners, for whom the idea of questioning the efficacy of the therapeutic process "seemed slightly blasphemous, as if we were attempting a statistical test of the efficacy of prayer (Teuber and Powers, 1953)." In a subsequent review of the literature, Eysenck (1960) expressed his pessimism:

> To judge by their writings, some advocates of psychotherapy appear to take an attitude similar to that adopted by Galen, the father of modern medecine, in

> his advocacy of the wondrous powers of Samian clay: "All who drink this remedy recover in a short time, except those whom it does not help who all die and have no relief from any other medecine. Therefore it is obvious that it fails only in incurable cases" (Eysenck, 1960, p. 697).

Eysenck concluded that the "burden of proof is on anyone who claims specific results for a given form of therapy."

Attempts to establish 'proof' have been numerous, and yet much of the past research has been largely either trivial or poorly designed:

> In the research reported from the 1960's it is quite clear that a great deal of time, money, creative energy, and even scientific brilliance has been tragically wasted. The obvious question is why? The answer seems to lie in the way researchers have asked their questions (Truax and Carkhuff, 1967, p. 358).

Research literature dealing with counseling and psychotherapy has focused primarily upon two kinds of questions: the effects of psychotherapy, and the process of psychotherapy itself. The major finding suggested by research on the effects of psychotherapy is that no school or technique of therapy has demonstrated its efficacy in terms of client benefit with all or even a significant number of clients. Repeated failure to discover the predictable effects of psychotherapy has resulted in the more recent convergence of research efforts upon the second question. In an attempt to identify specific dimensions of psychotherapy, research has begun to focus upon therapist and patient characteristics that might be related to significant outcome measures. Although interesting, a great number of these "process" studies have

little value because they fail to provide evidence that the variable being studied is related to either positive or negative outcome in the client. In addition, nearly all of the research on the therapist-client relationship pertains to the therapist's or client's ascribed qualities, and has nothing to do with an analysis of interactional factors. Generally speaking, the research evidence is subjective, unsystematic, and clearly may be influenced by a number of confounding variables.

It would appear then, as a pre-requisite for identification of common elements resulting in client change, to be both useful and desirable to examine several of the major therapeutic approaches, using an 'objective' method to observe and record the significant behaviours of both therapist and client as they interact with each other.

The social scientist, as an external, non-involved, and emotionally detached observer of group interaction is probably closest to the 'objective' reality of group action. It is his job to look for objective data, and to offer an account of changes in the behaviours of individuals in the group, on the basis of events occuring in the actual group activity. Interaction process analysis is an observational method, developed by Robert Bales, for the study of the social and emotional behaviour of individuals in small groups; their approach to problem solving, their roles and status structure, and changes in these over time.

The purpose of this research therefore, becomes one of investigating systematically the significant process elements in counseling and psychotherapy, using Bales Interaction Process Analysis. Do differences exist in the therapist's behaviour in the the counseling process; and if so, do these differences derive from theory? Bales' theoretical constructs will also be examined; in particular, the idea of "social-psychological directions" (s. p. d's.) which are derived from the interactional analysis, and translated into particular "group roles" or personality "types" associated with certain life-styles expressed through value affiliations.

The psychotherapy cases investigated will be those presented in the film Three Approaches to Psychotherapy. The film is a record of a client (Gloria) being interviewed sequentially by three different therapists: Fritz Perls, Albert Ellis, and Carl Rogers. A commentary is also provided by the therapists and by Gloria, who discusses how she felt with each of the therapists.

Overview

Chapter 1 has introduced the problem of research in psychotherapy, and provided some general background information concerning "outcome" and "process" studies. A statement of the problem, and the purpose of this study have been outlined.

Chapter II presents a review of the relevant literature pertaining to interactional analysis in psychotherapy. Some observations about the research in this field, as it pertains to this study, are offered.

Chapter III is a statement of the Research Design, Data Collection, Instruments, and Research Material. It provides information about the film Three Approaches to Psychotherapy, which was used, and a discussion of Bales' Interaction Process Analysis. The Problem is also outlined.

Chapter IV concerns itself with a presentation and examination of the data obtained by using Bales' IPA as an instrument for analysis of therapist-client behaviours in each of the counseling interviews, as seen in the film. The IPA data for Perls, Ellis, and Rogers will be looked at first, followed by the data for Gloria, including an analysis of the interaction between Gloria and each of the therapists.

Chapter V will summarize and present conclusions about the research findings. Some implications of the study for psychology and education will be advanced.

CHAPTER II

A REVIEW OF THE LITERATURE RELATING TO INTERACTIONAL ANALYSIS IN PSYCHOTHERAPY

Two comments appear regularly in reviews on research in psychotherapy: one to the effect that the amount of research being done is overwhelming; and the other pointing out the absence of definitive studies, and the amorphous nature of many of the contributions.

Research studies are usually classified using various schemes; one commonly used method is to classify the studies as "outcome" or "process" studies, with the process studies being further separated into studies of therapist variables, studies of client variables, and interactional studies of the therapist and client.

No attempt will be made to provide a review of the literature concerning itself with the efficacy of psychotherapy. The criterion problem regarding what constitutes a "cure" in psychotherapy, remains unsolved, and is in part responsible for the difficulty in appraising outcome in psychotherapy.

Most process studies concern themselves with either therapist or client variables, and have nothing to do with interactional analysis. A great number of them, although interesting, are of little value because they fail to provide evidence that the variable being studied

is related to outcome. Little work has been done in the area of interactional analysis of therapist and client behaviours in the counseling interview, and of these only a few studies have used an 'objective' method of analysis. It is these studies which are of interest to the author of this research study.

The main emphasis in reviewing the literature, is to illustrate the general development of the thesis. The preparation of this thesis involved an intensive review of the theories of counseling originated by each of the three therapists: Perls, Ellis, and Rogers. Little, if any, published research has been undertaken in evaluating the work of Perls or Ellis. Rogers' client-centered approach, on the other hand, has led to a greater amount of research than any other approach to counseling or psychotherapy. Before proceeding with a review of the studies pertaining to this research, a few observations about the research being done by Rogers and his group, are offered.

A wide variety of research methods have been used by Rogers and his fellow workers: intensive clinical studies, counselor rating scales, physiological measures, projective techniques, semantic differentials, Q-sorts, self-reports, judge's evaluations, etc. Their concern however, has not been with "process" in the interactive sense; rather they assume that the therapist conditions have been met, and are interested in change (or process) in the client. Variables

having to do with movement or flow in the client are referred to as "process" variables.

By far the majority of investigations hinge upon the ratings of the participants in the process; patient self-reports, and therapist estimates of behaviour. The persistent lack of good correspondance between self-description and therapist ratings of change are illustrated in studies such as that done by Muench (1965).

The most critical observation, from the point of view of this study, is that in spite of the amount of research, there appears to be no evidence that anything other than verbal behaviour was used in the research studies. Verbatim transcribed interviews, recordings, and Q-sorts are stressed, but there is no mention made of observing or recording nonverbal behaviours. The lack of importance which Rogers attaches to nonverbal behaviour is illustrated by the following quotation:

> If the therapist sorts a series of items relevant to the relationship this will give his perceptions of his experience in the relationship. If several judges who have observed the interview or listened to a recording of it (or observed a sound movie of it) now sort the same items to represent their perceptions of the relationship, this second sorting would catch those elements of the therapist's behavior and inferred attitudes of which he is unaware, as well as those of which he is aware (Berenson and Carkhuff, 1966, p. 76).

In other words, Rogers makes no differentiation in the basic raw data which forms the basis of his scientific experiments, between

material which is recorded, observed either directly or on film, or (as is the case with some of his other experiments) simply transcribed with no sound track available. Data compiled by a therapist who is present in the counseling situation, is compared with data from a judge who may have only listened to a recording. About one of his most ambitious projects, The Therapeutic Relationship and its Impact: A Study of Psychotherapy with Schizophrenics (1967), which Rogers calls a "grand research design, elegant and impeccable," he says:

> The recorded interviews both with the therapist and with the sampling interviewers were of enormous importance to the research. It is on the basis of this interactional material that judgements of the attitudinal conditions in the relationship, and judgments of the stage of process were to be made (Rogers, 1967, p. 51).

> No purely objective score . . . could take the place of a trained human judgment as to whether a certain quality existed in the therapist or the client (Ibid, p. 53).

Apparently, the "trained human judgment" was exercised only on recorded interviews to provide the raw data for the research project.

Contrasted with this, we have Bales' viewpoint:

> People often do not pay much attention to the form of their interaction, nor do they have much control over it. They are usually more attentive to the content of what they are saying. But they unintentionally convey much in their manner, and this is intuitively understood by most of their listeners (Bales, 1970, p. 95).

Bales' system of analysis encompasses both verbal and nonverbal aspects of the observed behaviour.

This view is compatible with that of Perls, who says:

> I see through your games, and most important of all, I have eyes to see and ears to hear. You don't lie to me with you movements, your postures, your behavior. You don't lie to me with your voice (Perls, In and Out of the Garbage Pail, 1969, p. 228).

Studies Related to Interactional Analysis

Observational studies of a psychotherapeutic method by disinterested external observers, carried out over a period of time, have been rare. A research project conducted by Schefler (1961) followed John Rosen's method of direct analysis with twelve schizophrenic patients. Although the observers were not persuaded of the efficacy of the method, the study is regarded as a "model" by those who regard this method of naturalistic observation to be a virtue, since they are interested in an analysis of what goes on, rather than as a test of utility, or a comparison with treatment alternatives.

A study by Borgatta and Bales (1956) report on an investigation between sociometric position and interaction behaviour, as recorded by observers using the Bales system. 125 men participated, and the sociometric and interaction scores for each person were based upon his scores in different group sessions. The author suggested

that the scores could be regarded as general tendencies in the individual, and that differences in sociometric position has consistent behavioural consequences.

Another study by Zimet (1962) used the Bales' categories to analyze the verbalizations of six nurses in relation to four types of character defences. He found a significant relationship between the character defences (measured by psychological tests) and positive and negative verbalizations.

A system of content analysis, based primarily on the work of Bales, and of Gorlow, Hoch, and Teleschau (1952), was proposed by Noble, Ohlsen, and Proff (1960). Groups met for a total of sixteen sessions. Seven assumptions concerning the nature of the therapeutic interaction in the counseling groups were derived logically and then tested on the data. All assumptions were confirmed.

This system of content analysis was also used by Rosalind Dymond Cartwright, in a study reported in Gottschalk and Auerbach's Methods of Research in Psychotherapy (1966). Four patients were selected: two female patients were given treatment by two male therapists, one a psychoanalyst, and the other client-centered; while two males were in treatment with two male therapists of the same orientations. Two of the scales used to assess the process of therapy were designed to capture the kinds of changes each theory

predicts should take place in successful treatment. The Rogers and Rablen scale was applied to the first, last, and every fifth interview in-between with all the patients, and a self-observation scale was constructed to rate the level of functioning of the observing ego, which psychoanalysts say is crucial to insight in treatment. The modification of the Bales scheme by Noble, Ohlsen, and Proff (1961) was used as the theory-free measure for categorizing both the therapist's and patient's verbal behaviour. On all of these measures, matched patients in different treatments behaved similarly, and "reached similar levels of goal relevant behavior." Cartwright concludes that:

> these data appear to show that both degree of expression of affect and level of self-observation reached by matched patients during their period of treatment are independent of professed style being practiced. In all likelihood, the level reached by the patient depends more on what he brings to treatment than on the rules of the game being followed by the therapist (Gottschalk and Auerbach, 1966, p. 527).

Before concluding this review it should be noted that a preliminary analysis of the same film (Three Approaches to Psychotherapy) using Bales' IPA was prepared as a class exercise for Dr. J. McLeish, by John Stoten and Walter Goos.

CHAPTER 111

METHODOLOGY, DATA COLLECTION, RESEARCH MATERIAL, INSTRUMENTS, AND A STATEMENT OF THE PROBLEM.

The present research study concerns itself with identifying significant process elements in counseling and psychotherapy using Bales Interaction Process Analysis (IPA), and examining Bales' theoretical constructs concerning "group roles" or personality "types" which are derived from the interaction analysis. Observation of live groups was outside the scope of this study; therefore, the film Three Approaches to Psychotherapy was analyzed. The film is a record of a client being interviewed sequentially by three different therapists: Fritz Perls, Albert Ellis, and Carl Rogers.

Research Design

The film Three Approaches to Psychotherapy, which is the property of Canadian Mental Health, Alberta Branch, was used as the source of data. For purposes of this study, a typewritten transcript was prepared from the sound track of the film. Coding of vocal and nonvocal behaviours was effected by means of this transcript and the film. Transcripts (including a description of nonverbal behaviours) of the three counseling sessions are provided in Appendices C-1 (Perls), C-2 (Ellis), and C-3 (Rogers).

Training Procedures in the Use of Bales' IPA, and Data Collection

Initial introduction and training in the use of Bales' IPA was obtained through attending classes given by Dr. J. McLeish. More complete familiarization was acquired with each of the twelve interaction categories and the scoring conventions, as outlined in Personality and Interpersonal Behavior (Bales, 1970). Upon completion of training, a detailed analysis of the three films was made, and behaviour coded using Bales' IPA. Interrater reliability was assessed between Rater A (Dr. McLeish) and Rater B (the author) using Scott's coefficient. Reliability was found to be in the range of .76 to .84, the average being .81 (Flanders, 1952, pp. 13 ff.) Correlation tables of interrater reliability, obtained from this study, are presented in Appendix A. Since the method of analysis finally consisted of adding the coded acts of the two raters, the Spearman-Brown estimate of reliability is .90.

Research Material and Instruments used for Data Collection

(a) The film Three Approaches to Psychotherapy

This film series was produced in 1965 by Everett Shostrum, President, Psychological Films, California, U.S.A. A client (Gloria) is shown being interviewed by three different therapists: Fritz Perls, founder of Gestalt Therapy; Albert Ellis, founder of Rational-Emotive Therapy; and Carl Rogers, founder of Client-

Centered Therapy. In each film the therapist first describes his system of therapy, then demonstrates his work with Gloria, and finally comments briefly on his interview with the client. A final evaluation is given by Gloria of her experience with each of the three therapists.

Further information was obtained from Psychological Films regarding production of the film. The letter states that Gloria was a "patient" of Dr. Shostrum's. The introductions, interviews, and summations for the three therapists were all recorded in one day. The summations were dictated to a stenographer immediately following each session, and when all sessions were completed each therapist was filmed with his summation. Although one of the purposes of making the film was to supply research workers with a tool for experimental analysis, the producers of the film are not aware of any published research. A copy of the letter from Psychological Films is presented in Appendix B.

(b) Bales' Interaction Process Analysis

Interaction process analysis is an observational method for the study of the social and emotional behaviour of individuals in small groups. It enables us to analyze their approach to problem solving, their roles and status structure, and changes in these over time, in terms of the system. It is distinguished from content analysis in that

the observer abstracts from the content, in the ordinary sense of "what is talked about," and focuses attention instead upon the form of the behaviours, and the changing patterns of action and reaction among the individuals by whom the content is communicated.

There are several available systems of analysis: the best known are probably Bales' Interaction Process Analysis (IPA) (Bales, 1950), and Flanders' Interaction Analysis System (FIAS) (Flanders, 1966). Comparing Bales' and Flanders' systems of interaction analysis as research tools in small groups, Anderson says:

> The two instruments were designed for different purposes. These purposes should be considered if a decision is to be made concerning the use of one or the other of the instruments. FIAS reliably identifies a teacher's verbal behaviour and enables valid implications to be drawn concerning the classroom social-emotional climate. . . . It does not identify individual student behaviour. IPA reliably identifies the verbal and nonverbal behaviour of every member of a small group and enables valid implications to be drawn concerning the role structure of the groups and the phases that a group passes through (Anderson, 1973, p. 181).

For this research, Bales' IPA was adopted as the more appropriate system because it was developed for use with small problem solving groups, and provides for both the classification of task-oriented and social-emotional behaviours, and continuous scoring of verbal and nonverbal behaviour.

A detailed account of Bales' IPA is provided by Bales (1950, 1968, 1970), and by Matheson (1971). Interaction Process Analysis: A Method

for the Study of Small Groups (1950) contains a description of IPA, a complete explanation of its theoretical framework, methods of observer training and of appraising observer reliability, methods of analysis and interpretation using IPA, and detailed definitions of the categories. A brief summary of Bales' IPA is provided as a necessary adjunct to this research study.

Bales' development of a category system of interaction analysis grew out of an interest in the possibility of using the study of small groups as a means of developing a more adequate body of theory relevant to the analysis of full-scale social systems as well as to the analysis of small groups. His system was developed as a general purpose descriptive and diagnostic procedure designed to produce theoretically relevant measures for all sorts of small groups, thus encouraging the development of empirical norms. Operationally defined are a "small group," the situation for which IPA would be suitable, and an "act," the unit of behaviour that is scored:

> A small group is defined as any number of persons engaged in interaction with each other in a single face-to-face meeting or a series of such meetings, in which each member receives some impression or perception of each other member distinct enough so that he can either at that time or in later questioning, give some reaction to each of the others as an individual person, even though it be only to recall that the other was present (Bales, 1950, p. 33).

This definition delimits the use of IPA:

> For example, it would seem doubtful that a group of university students gathered together for a lecture would meet the requirements of Bales' definition of a small group. . . . It would, however, be an adequate tool for the analysis of interaction between two people in a situation (Anderson, 1973, p. 35).

An act, the unit to be scored, is defined as follows:

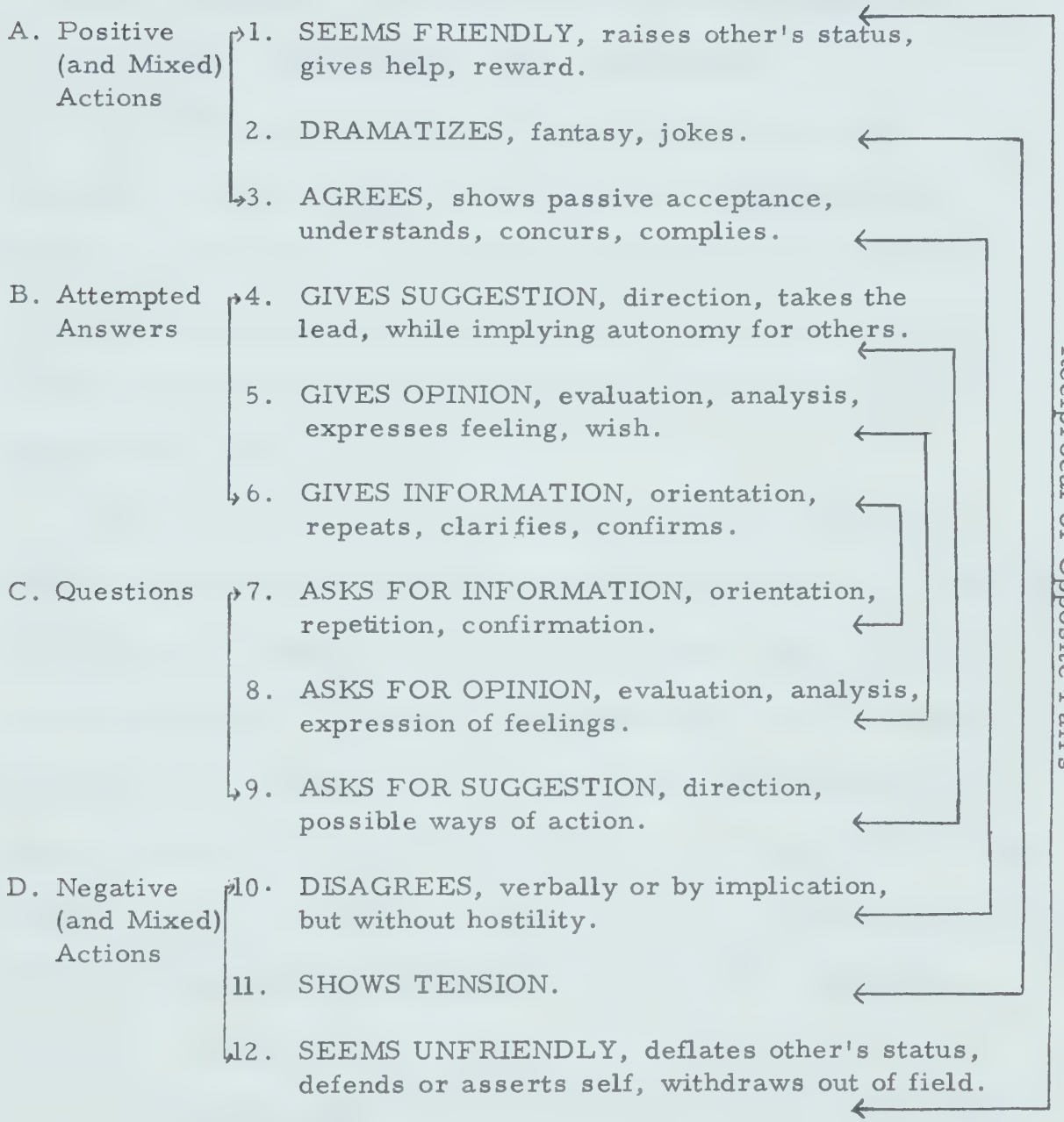
> the smallest discriminable segment of verbal or nonverbal behaviour to which the observer, using the present set of categories after appropriate training, can assign a classification under conditions of continuous serial scoring (Bales, 1950, p. 37).

For scoring purposes, a verbal act is defined as a single simple sentence or its equivalent. Nonverbal acts are scored in units which, roughly speaking, take an equivalent time interval to the simple sentence. Each act is scored in one, and only one, of twelve categories. Table 1 provides a comprehensive outline of the twelve categories.

Some understanding of Bales' two frames of reference for the analysis of small group interaction is necessary in considering content and arrangement of categories, and methods of scoring. The actor, who is the individual initiating the act, and the situation, which is the self, other individuals in the group, or the group as a whole, form two poles of a conceptual dichotomy. The actor and the situation are descriptive aspects of the act at the moment, serving to aid the observer in categorizing the act. Although an observer

TABLE 1

Categories for Interaction Process Analysis



(Bales, 1970, p. 92)

must make inferences concerning the meaningful or functional content of the behaviour, Bales has attempted to insure that the inference is reliable and at a minimum. His system deals only with what can be categorized in a descriptive manner.

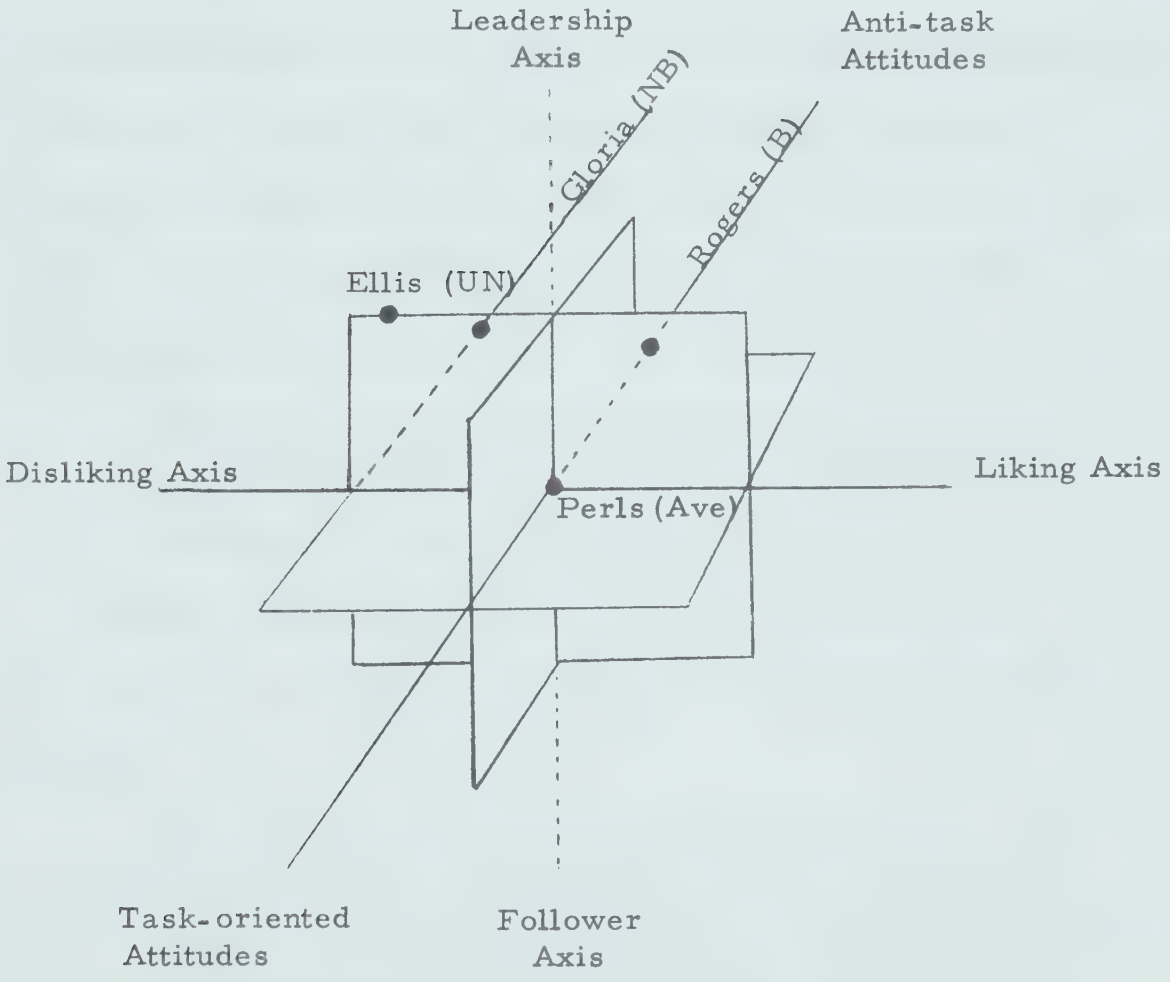
The problem-solving sequence is visualized by Bales as a system of interaction distributed in time, and between members with a general tendency to move from an initial state in which some problem is recognized, to a terminal state in which the problem is solved. Each category is meant to gain its central meaning from its position in the set of categories.

Bales has found, and this has been corroborated by Matheson (1971), that the IPA system yields a systematic description of "directions of social psychological movement" which he calls "group roles," or personality "types." Matheson has further added that it is possible to classify individuals in a group "by an analysis of the pattern of group interaction in terms of one or other of these social psychological directions (s. p. d's.) (1971, p. 39)." The three orthogonal axis which define the so-called three-dimensional psychological space are as follows:

1. POWER AXIS Dominant-Submissive (Upward-Downward)
2. AFFECTION AXIS Arousing pleasant or unpleasant feelings in others (Positive-Negative)
3. TASK AXIS Accepting or rejecting the group norms (Forward-Backward)

FIGURE 1

Location of Types in Social-Psychological Space



The basic conception of the spatial model is that of a three-dimensional space, with 27 possible spatial positions. These positions are the "group roles" or personality "types" described by Bales (1970). Each type is given a name (such as Type U, Type P) with a title suggesting the meaning or value significance of the behaviour of individuals for others in the group, and a description including how he sees himself and how others see him, his place in the interaction network, the ideas and values he will express, the quality of his interaction, conflicts and coalitions with others, personality traits, and his effect on group satisfaction. According to Bales:

> Each type is really an abstract theoretical construction, a factual compendium tied together with many inferences and a set of theories as to what things go together psychologically, and why (Bales, 1970, p. 4).

Although Bales often uses the two terms "group role" and personality "type" together, he makes a clear distinction between the two:

> The behavior of the person, including what he says and how he says it, in a particular group, as seen through the perceptions and evaluations of all members, including himself, and the resulting expectations of him may be called his group role. This group role is not the same as his personality. His personality consists of his relatively enduring characteristics as a total being (Bales, 1970, p. 10).

From the observed behaviour one hopes to infer something about personality, or group role, or both; but when first witnessing the

behaviour of a person, one does not know whether what one is seeing is mostly the effects of one or the other of these.

Bales suggests several methods for identifying personality types. One method is described in detail in Personality and Interpersonal Behavior (p. 98), while the other method (that chosen by the author) was suggested in a personal communication from Bales to Dr. J. McLeish. This method consists of taking the total remarks initiated by the individual in each category (expressed as a percentage of that individual's total output), and then following the procedure outlined by Bales (p. 9) to obtain a final summary assessment of the group role or personality type.

CHAPTER 1V

Introduction

Chapter 1V of this research study will present and examine the data obtained by using Bales' IPA as an instrument for analysis of therapist-client behaviours in each of the three counseling interviews, as seen in the film Three Approaches to Psychotherapy. The IPA data for Perls, Ellis, and Rogers will be looked at first, followed by the data for Gloria, including an analysis of the interaction between Gloria and each of the therapists. Chaper V will summarize and present conclusions about the research findings.

The decision was made, for reasons of clarity, to present the data and analysis of data separately for each therapist. However, since the question of whether differences do exist in the therapist's behaviour in the counseling process must be dealt with first, a graphic representation of the profiles obtained for each therapist will be presented at the end of the Introduction, to provide evidence that differences do exist. The summaries of Bales' codings, upon which this graph is based, are presented later under each therapist.

The same format for presentation of the data will be used for each therapist. A brief summary of the therapist's theory of counseling will be presented first. Following this, the question of whether the

observed differences are derived from theory, will be examined. This will be done by detailing the behavioural expectations for each therapist, based on statements made by each of them prior to the counseling demonstrations with Gloria, and which are consonant with their theories of counseling; a comparison will then be made between these expectations and the actual results obtained for the therapists in each category. And finally; a group role or personality type will be identified for each of the therapists, and their available published writings examined for statements which will support or negate the descriptive statements given by Bales for each of his personality types.

A group role or personality type will also be identified for the client, Gloria. In lieu of the evidence provided by the published statements of the therapists, Gloria's statements in the counseling sessions will be examined as evidence to support or negate the descriptive statements given for her personality type.

Before proceeding with an analysis of the data, a brief discussion of the rationale for pursuing the inquiry into Bales' personality types, as it pertains to the three therapists, is offered. Having first determined that, according to Bales' system of analysis, differences do exist in therapist behaviours in the counseling process, and that these differences are mainly derived from theory, the question arose as to what further use might be made of the data accumulated. Several

alternatives seemed possible; one of these being an inquiry into the possibility of using Bales' personality types to explain the differences observed in the behaviour of the therapists.

The basic conception of the spatial model yielding 27 possible spatial positions (which are the personality types hypothesized by Bales) has been briefly discussed in Chapter III. The main study upon which Bales' Personality and Interpersonal Behavior was based is described in detail in Appendix 1 of his book. Briefly, sixty subjects met in twelve groups of five for a series of five two-hour meetings, and were exhaustively studied by many methods. Bales points out however, that the study is only "exploratory," and that:

> It should be recognized that sixty subjects in twelve groups is a very small number for such a mountain of data analysis and so many hyptheses. No claims are made for the reliability or representativeness of the findings. These problems must be dealt with in the future. The present study, for all its complication is only exploratory (Bales, 1970, p. 391).

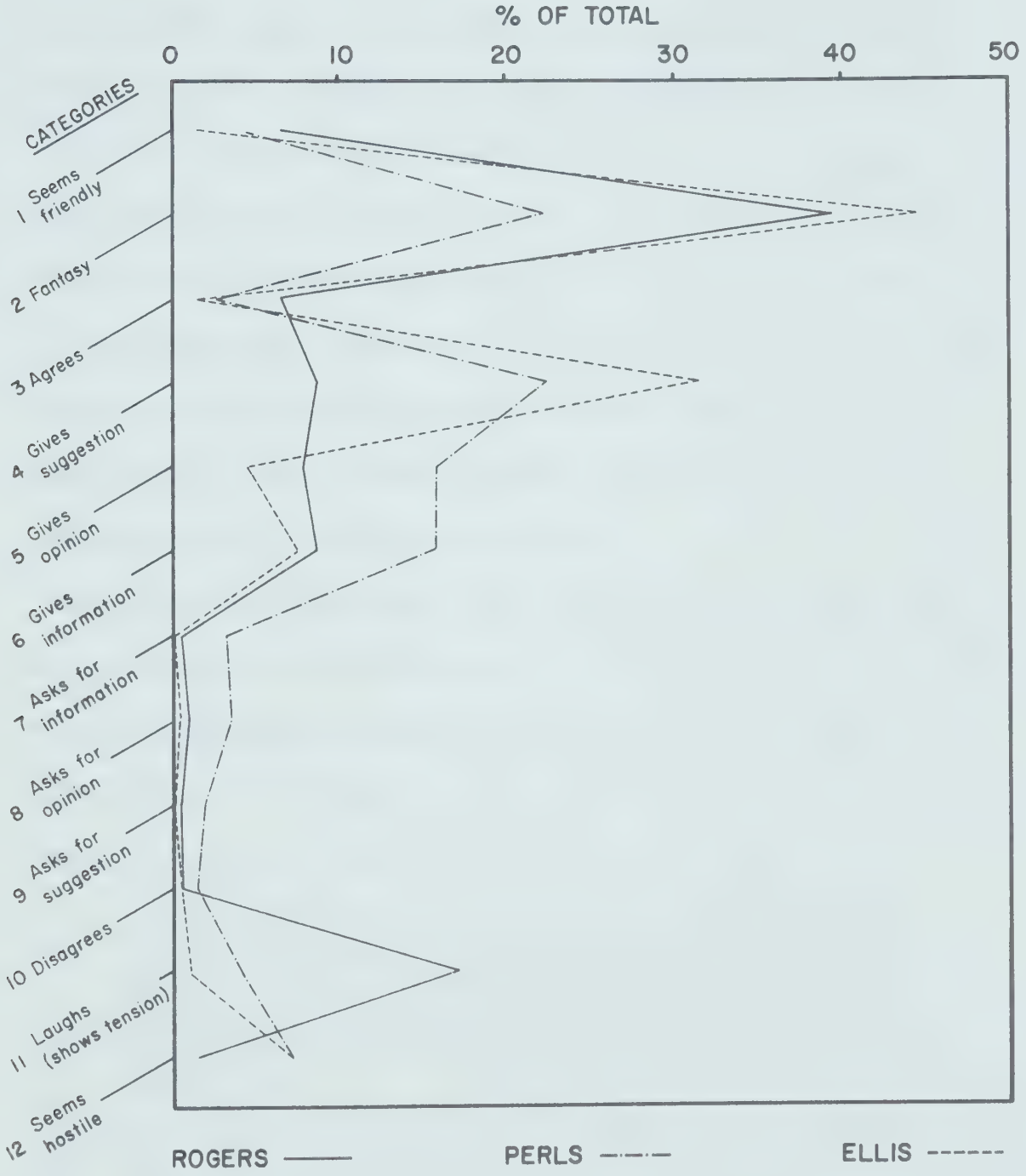
It seemed therefore, that it might be useful, using the data already accumulated, to examine the representativeness of the personality types as hypothesized by Bales. One difficulty however, was the limitation imposed by the material used for the research study itself; one filmed counseling session giving approximately a half-hour exposure to each of the therapists. To identify a personality type based on codings obtained from this interaction, and then to inquire into the representativeness of each personality type using this same

brief encounter, would appear to be of little value. It was hypothesized that, since each therapist has written numerous articles and books, it would seem reasonable to expect that statements made in these published writings should tend to confirm or negate statements made by Bales in his description of each personality type. Further, if this research yielded positive results, it would provide evidence not only as to the representativeness of the personality types, but would at the same time add to the total research study by demonstrating that although the codings were obtained from a limited sample of behaviour, the profiles obtained for each of the therapists based on the observed behaviour are consistent with behaviour exhibited by each of them over a long period of time. What we are seeing then is not only his group role but his "relatively enduring characteristics as a total being"--his personality.

A graphic representation of the profiles obtained for each therapist, based on summaries of the Bales' codings, is presented on the following page, as evidence that, according to Bales' system, differences do exist in therapist behaviours in the counseling process (Figure 2).

FIGURE 2

Graph of Profiles Obtained by the Three Therapists



(i) Perls' Gestalt Therapy

Fritz Perls is credited with being the founder and developer of Gestalt therapy. He was born and educated in Germany, but left for South Africa where he established the South Africa Institute for Psychoanalysis. In 1946 he and his wife came to the United States where they founded the New York Institute for Gestalt Therapy. For several years before his death in 1970, he was associated with the Esalen Institute at Big Sur, California. When he died, he was living in British Columbia, where he had established an Institute for Gestalt Therapy. Perls had psychoanalytic training under Karen Horney, Wilhem Reich, and Fenichel, as well as Gestalt and Existential schooling under Kurt Goldstein and others.

The Gestalt school of psychology originated in Germany, and was predominantly concerned with the study of perception. In the Introduction to Gestalt Therapy the authors note that while Gestalt psychology has influenced art and education, and is recognized in academic psychology through the work of Wertheimer, Koehler, and Lewin:

> The full application of Gestaltism in psychotherapy as the only theory that adequately and consistently covers both normal and abnormal psychology has not yet been undertaken. The present work is an attempt to lay the foundation for that (Perls, Hefferline, & Goodman, 1951, p. vii).

Perls and his co-workers attempted to apply some of the principles of Gestalt psychology to the practice of psychotherapy.

Gestalt psychotherapists utilize ideas and techniques from other systems of psychotherapy, but they try to bring new meaning to the ideas and methods by putting them into a Gestalt frame of reference. Perls has built upon Freudian psychoanalysis, retaining what he considered valid, and rejecting what he thought to be in error. Thus he utilizes or adapts concepts such as superego, repression, introjection, and projection. Added to this is the Gestalt approach with its emphasis upon the organism as a whole; and beyond this, the organism in its environment.

Gestaltists contend that in the process of growing up and living in a particular culture, man's thinking, feeling, and acting, become fragmented, and he acts in ways that are not consistent with his basic beliefs, or with his feelings. Gestalt therapy is aimed at redeveloping a "unitary outlook," and helping the individual to change either his beliefs, feelings, or his behaviours so that there is no longer conflict or "dualism." Perls quotes Wertheimer's formulation of Gestalt theory:

> There are wholes, the behaviour of which is not determined by that of their individual elements, but where the part-processes are themselves determined by the intrinsic natures of the whole (Perls, Ego, Hunger and Aggression, 1969, p. 27).

Body, mind and soul are not separate; we exist as feeling, thinking, acting organisms. At every moment the organism is faced with a need, either external (the environment), or internal (a need), and the basic tendency is to strive for balance or equilibrium. In the

process of striving for balance the organism is an active perceiver and organizer of its perceptions:

> For our purposes we assume that there is an objective world from which the individual creates his subjective world: parts of the absolute world are selected according to our interests, but this selection is limited by the range of our tools of perception, and by social and neurotic inhibitions (Ibid, p. 38).

The individual cannot perceive and respond to his entire environment at the same time. Interests and needs organize the environment into figure and ground (background or setting), and the most relevant need organizes the field and behaviour. When that need is met, the field changes, and the next most relevant need emerges.

Aggression, according to the Gestaltists, is not an energy (similar to Freud's concept), but a meeting of resistance to the satisfaction of the organism's needs; its function is not destruction, but overcoming the resistance. Defence is an intuitive self-preservative activity.

Growth and naturity take place through physical and mental assimilation of the environment. Psychological growth occurs through awareness, which is characterized by contact, sensing, excitement, and Gestalt formation. The formation of complete and comprehensive Gestalten is the condition for mental health and growth. Frustration fosters growth rather than preventing it,

because it enables the individual to discover his possibilities and to learn to cope with the world:

> Without frustration there is no need, no reason to mobilize your resources, to discover that you might be able to do something on your own, and in order not to be frustrated, which is pretty painful , the child learns to manipulate the environment (Perls, Gestalt Therapy Verbatim, 1969, p. 32).

Anxiety always accompanies learning; it is the "gap between the now and the later" when you leave the sure basis of the "now" and become preoccupied with the future.

In therapy, the object is to facilitate organismic balance, and reestablish contact and normal interaction. Attaining awareness is basic since when awareness is present:

> the organism can work on the healthy gestalt principle: that the most important unfinished situation will always emerge and can be dealt with (Ibid, p. 51).

This development of awareness of oneself and of one's various parts or aspects, through exercises and role playing of the various parts of the self are assumed to free the individual to resume normal growth.

Perls believed that "very few people go into therapy to be cured, but rather to improve their neurosis (Ibid, p. 39)." The neurotic is the person who doesn't "see the obvious," he is at an "impasse" and doesn't want to go through it. He is full of avoidances or resistance to awareness, and the therapist must try to get him through his "impasse."

Therapy sessions should be experimental situations. Rather than making implicit or explicit demands on the patient, Perls presents his patients with a series of graded experiments which are designed to bring difficulties to the attention of the patient. These experiments require the patient to try to recall past experiences, to feel sensations of the body, etc., and in this way the therapist tries to make his patient aware of the way he walks, dreams, talks, and remembers. During this time the patient becomes aware of his inability to carry out the suggested experiments fully, and he is confronted directly with gaps in his experience and awareness. He discovers these gaps on his own rather than having them pointed out by the therapist.

Since dissolution of resistances is not enough, and may be dangerous, the emphasis is on integration; those things that are projected, and resisted, must be reowned and reassimilated:

> Everything the person disowns can be recovered, and the means of this recovery is understanding, playing, becoming these disowned parts. And by letting him play and discover that he already has all this (which he thinks only others can give him) we increase his potential. . . . So what we are trying to do in therapy is step-by-step to re-own the disowned parts of the personality until the person becomes strong enough to facilitate his own growth (Ibid, p. 37, 38).

Dreams are believed to represent an unfinished, unassimilated situation, and in dreamwork the patient is asked to play the various persons and objects in his dreams. There is also considerable focus

on nonverbal aspects of the patient's behaviour; on his gestures, mannerisms, movements, and postures.

Behavioural Expectations for Perls

The therapist will attempt to provide the kind of therapeutic situation in which the client feels it is safe to "emerge" and to take risks in order to learn to "stand on his own feet." No interpretation of the client's behaviour will be offered, but opportunities will be provided for the client to understand his own behaviour. The therapist will disregard most of the client's verbal communication, and concentrate on the nonverbal level since this is less subject to self-deception. An attempt will be made to confine the counseling process to the "I and thou," "here and now" since any escape into the past or future is regarded as resistance against the ongoing encounter. The client will be "manipulated and frustrated" in such a way that he is confronting himself.

A summary of the Bales' codings for Perls compared with the percentage of total acts obtained by Ellis and Rogers will be presented on the next page, and a comparison will be made with behavioural expectations just stated.

TABLE 2

Summary of Bales' Codings for Perls Compared with Percentage of Total Acts Obtained by Ellis and Rogers

Category	Perls	Ellis	Rogers
1	4.4	1.2	6.9
2	23.1	44.3	39.4
3	2.3	1.7	6.4
4	22.1	31.9	9.8
5	11.0	4.4	7.8
6	15.9	7.5	8.5
7	3.1	-	.6
8	3.8	.5	1.0
9	1.8	-	.2
10	1.6	.5	.4
11	3.8	1.0	17.0
12	7.2	7.0	1.8
Total number of acts:	390	589	437

Time for interview: 23 minutes and 31 seconds

(for total number of acts in each category see Appendix A)

Bales' codings for Perls confirm what might have been expected from the statements of the therapists about their techniques. In the social-emotional area, Category 1 (seems friendly) and Category 3 (agrees) are higher than Ellis but lower than Rogers. Category 2 is significantly lower than Ellis and Rogers, reflecting Perls' attempt to confine the counseling session to the "here and now." Category 12 (seems hostile) is higher than Rogers, and the same as Ellis. In the task area, Category 4 (indicates control) is higher than Rogers but lower than Ellis.

Group Role or Personality Type

Using the method suggested by Bales, the type identified for Perls is Type Average.

Quotations from Perls' Published Writings Compared with Descriptive Statements Given by Bales for Type Average

> Type Ave: Toward A Balanced Average in All Directions
>
> Unfortunately, not much can be said from the present research about the implications of receiving an evaluation of "average" from other group members. Such a group member has not been consistently far enough out in any one of the twenty-six directions to be classified in any of the definitive types. The average is a residual type. The generalizations about the types made in this book rest upon the covariation of traits from the various domains of measures. If there are some definitive traits which are characteristic of the average type, it is not known what they are. If there are such traits, they do not consistently covary with any of those we have used to define the various types (Bales, 1970).

Bales does however suggest several ways of arriving in an "average" position. Some people will arrive because they really are more or less stable, nonflexible and nonmobile; while others will arrive by possessing traits which are extreme but in opposite directions. A third way is by having unusual flexibility and mobility over time, with moderate excursions at various times in many directions, each appropriate to the situation and to the need. Since neither of the first two descriptions seemed applicable to Perls,

an attempt was made to compare statements in his published writings to the few brief comments made by Bales pertaining to the third example. Bales suggests that:

> Such a type of personality, mode of conduct, and group role might even be construed as a desirable ideal by a certain set of values. Such an ideal might come close to the Greek ideal of the "golden mean." My own ideal as an instructor in a self-analytic group is something of this nature. If the instructor wishes to see that the implicit conflicts in the group are represented, he will find that his interpretations often bring out the opposite side of a concerted group movement. On the other hand, the direction of the group, and its needs, change in time. The position taken in interpretation is thus likely to change. On the one hand, the instructor sometimes represents a missing role in the group, and on the other, he avoids occupying any role in such a way that a group member is prevented from taking it. The result of all this is a changeability and a surface inconsistency, which forces him toward the average (Bales, 1970).

> No more than any other group member do I, as an instructor, want to be immobilized by a fixed classification in the minds of others, and I search for ways of transcending the opposites and contrarities of everyday evaluation. The opposites of social evaluation represented by the three dimensions of the theoretical scheme all seem to be temporary and relative, not fixed by some immutable feature of nature. The felt necessity for giving an evaluation, a final single one, somewhere either toward one end or the other of the dimensions, seems to be due, usually, to insufficient resources, insufficient time, insufficient strength, insufficient understanding, or the like. I would like to believe, that these necessities can be alleviated or transcended, at least by some persons, and on some occasions. . . . The personality of the leader should supply the needed additional resources, strength, and understanding to allow other

> members of the group to loosen and change their evaluation, and to examine the insufficiencies which have forced them to some extreme or other (Bales, 1970).

Perls writes:

> The deepest split, long ingrained in our culture and thus taken for granted, is the mind/body dichotomy: the superstition that there is a separation, yet interdependency, of two different kinds of substance, the mental and the physical. An unending row of philosophies have been created asserting that either the idea, spirit or mind causes the body (i.e. Hegel) or that materialistically those phenomena or epiphenomena are the result or superstructure of physical matter (e.g. Marx). Neither is the case . . . We are one wholesome unit, but we are at liberty to abstract many aspects from this totality (Perls, In and Out of the Garbage Pail, 1969, p. 8, 9).

One contribution of the Gestaltists is the idea of the differentiation of the gestalt into figure and background. Perls says:

> Foreground and background must be easily interchangeable, according to the requirements of my being. If not, we get an accumulation of unfinished situations, fixed ideas, rigid character structure (Ibid, p. 93).

According to Perls:

> there is an everchanging boundary where two people meet. And when we meet there, then I change and you change, through the process of encountering each other, except--and we have to talk a lot about this--except it the two people have character. Once you have a character, you have developed a rigid system. Your behavior becomes petrified, predictable, and you lose your ability to cope freely with the world with all your resources. You are predetermined just to cope with events in one way, namely, as your character prescribes it to be. So it seems a paradox when I say that the richest person, the most

> productive, creative person is the person who has no character. In our society we demand a person to have a character, and especially a good character, because then you are predictable, and you can be pigeon-holed, ans so on (Perls, Gestalt Therapy Verbatim, 1969, p. 6, 7).

Writing about Friedlander, one of the three guru's in his life, Perls says:

> Into this turmoil Friedlander brought a simple way of primary orientation. Whatever is, will differentiate into opposites. If you are caught by one of the opposing forces you are trapped, or at least lopsided. If you stay in the nothing of the zero center, you are balanced and in perspective. Later I realized that this is the Western equivalent of the teaching of Lao-tze (Perls, In and Out of the Garbage Pail, 1969, p. 76).

On Yoga meditation:

> The beauty of this was that they made a sincere attempt to get to the nonverbal level of their existence, but they did not realize that meditation, like analysis, is a trap. Like psychoanalysis it creates an imbalance, though on the opposite ends of the scale. . . . I have experienced both the quiet sitting in the Zendo and the verbiage production on the couch. Now both rest under their tombstones in my garbage bin.
>
> I hate to use and acknowledge the word "normal" for the point of creative indifference. It is used far too often for the average and not for the point of optimal function. . . .
>
> It takes years to be centered; it takes more years to understand and to be now. Until then, beware of both extremes, perfectionism as well as instant cure, instant joy, instant sensory awareness (Ibid, pp. 102-103).

Other quotations from Perls' writings:

> I have no extremes of relating. I don't kill and I don't sell out to the single-marriage situation.

> I have floating relationships, from the all-too-frequent kisses to loyalties of long standing (Ibid, p. 100).

> Now if we are willing to stay in the center of our world, and not have the center in either our computer or somewhere else, but really in the center, then we are ambidextrous--then we see the two poles of every event. We see that light cannot exist without non-light. If there is sameness, you can't be aware any more. If there is always light, you don't experience light any more. You have to have the rythm of light and darkness (Perls, Gestalt Therapy Verbatim, 1969, p. 17).

> So how do we proceed in Gestalt Therapy? We have a very simple means to get the patient to find out what his missing potential is. Namely, the patient uses me, the therapist, as a projection screen, and he expects of me exactly what he can't mobilize in himself. And in this process, we make the peculiar discovery that no one of us is complete, that every one of us has holes in his personality. . . . Now these missing holes are always visible. They are always there in the patient's projection onto the therapist--that the therapist is supposed to have all the properties which are missing in this person. So, first the therapist provides the person with the opportunity to discover what he needs--the missing parts that he has alienated and given up to the world. Then the therapist must provide the opportunity the situation in which the person can grow (Ibid, pp. 36-37).

And finally:

> Some of you make the long journey to Esalen and might spend hard-earned money just to sneer at me, to show that I can't help you, to make a fool of me or to demonstrate my impotence to produce instant cures.
>
> What does such an attitude do for you? Does it make you bigger?
>
> I know that you are doing this to a hidden part of yourself, that you don't know me, that I am only a convenient projection screen.

> I don't want to control you; I don't want to prove my authority; I am not interested in fighting.
>
> Because I don't have to do this, I am in control. I see through your games, and most important of all, I have eyes to see and ears to hear. You don't lie to me with your movements, your postures, your behavior. You don't lie to me with your voice.
>
> I am honest with you, though it hurts.
>
> I play with you, as long as you play roles and games. I mock your cry-baby tears.
>
> I weep with you if you mourn, and dance with your joy.
>
> When I work I am not Fritz Perls. I become nothing, no-thing, a catalyst, and I enjoy my work. I forget myself and surrender to you and your plight. And once we have closure I come back to the audience, a prima donna demanding appreciation.
>
> I can work with anybody. I cannot work successfully with everybody (Perls, In and Out of the Garbage Pail, 1969, p. 228).

Summary

As seen in the film Three Approaches to Psychotherapy, there are observed differences between Perls' behaviour in the counseling session, and that of Ellis and Rogers, which are confirmed by the Bales' codings. Statements made by Bales describing the group role or personality type Average identified for Perls appear to be similar to statements made by Perls concerning himself and his approach to therapy. The distinction was made earlier between Bales' "group role" and personality "type," and personality was defined as the relatively more enduring characteristics of an individual. Since the behaviour that we see in the film appears to reflect fairly permanent value judgments and life style, then it is hypothesized that what we

are seeing is not only a group role, but also a more enduring personality type. The salient features of Perls' personality are flexibility, and the ability to change to meet the needs of the group, or of any individual in the group, as the need arises.

(ii) Ellis' Rational-Emotive Therapy

Rational-emotive psychotherapy (RET) is the result of an attempt by Albert Ellis to introduce what he describes as "logic and reasoning" into counseling and psychotherapy.

Ellis' original training and private practice was in the field of marriage, family, and sex counseling. Recognizing that many of his clients were emotionally disturbed, he obtained further training in orthodox psychoanalysis. Dissatisfaction with the results, as well as the theory and techniques of psychoanalysis, prompted Ellis to experiment with other approaches. He became interested in learning theory, and attempted to apply it in deconditioning his clients by directing them to engage in prescribed activities. By 1955 the basic theory and practice of rational-emotive therapy was fairly well formulated and presented in a series of articles. An introductory manual Reason and Emotion in Psychotherapy was published in 1962, outlining the theory and presenting clinicians with some clinical applications of the theory.

The central theme of Ellis' approach is that man is a uniquely rational as well as a uniquely irrational animal; that his emotional or psychological disturbances are largely the result of his thinking illogically or irrationally; and that he can rid himself of most of his emotional and mental unhappiness if he learns to maximize his rational, and minimize his irrational thinking.

Since thought and emotion are not different functions, irrational thinking accompanies emotional disturbances. Human beings are verbal animals, and thinking is usually expressed through the use of symbols or language. Illogical behaviour is maintained through internal verbalizations of irrational ideas and thoughts, and this continuing self-stimulation is the reason the behaviour is not extinguished. Self-verbalizations are determined, not by external events, but by perceptions and attitudes towards these events. Ellis finds the origin of this concept in Epictetus, who wrote that "Men are disturbed not by things but by the views which they take of them." Illogical thoughts and emotions must therefore be attacked by helping the person to reorganize his perceptions and thinking.

The goal of counseling, according to Ellis, is the "curing of unreason by reason." The task of the therapist is to induce the client:

> to examine fearlessly his fundamental and philosophic premises, to think about them consciously and concertedly, to understand that they are based on illogical and inconsistent assumptions or deductions,

> and to attack them, by consistent verbal and motor activity, until they truly disappear or at least are reduced to minimal proportions. This method of persuading, cajoling, and at times almost forcing the client to observe and reappraise his own conscious and unconscious philosophies of life is the essence of rational-emotive psychotherapy (Ellis, 1973, p. 162).

The first step in the process is to show the client that he is illogical, and that his self-verbalizations are the source of his emotional disturbance. Ellis recognizes that while most therapeutic approaches purport to do this, he contends that they do it passively and indirectly and go no further. RET goes beyond this by showing the client that he is maintaining his disturbance by continuing to think illogically, and that it is this irrational thinking that is responsible for his condition, rather than the continuing influence of early events. While some approaches, (client-centered therapy, for example) depend upon the client to change his thinking, Ellis believes that the irrational thinking is so ingrained that the client cannot change by himself.

In addition to its cognitive methods, RET has behavioristic techniques that it consistently uses. It especially uses activity homework assignments, which are assigned during various sessions and later checked to see whether the client is doing them. These assignments are given in order to help the client take risks, gain new experiences, and change his philosophy of life.

A third major emphasis is on emotive release. The therapist attempts to persuade or force the client to express himself openly and to bring out his real feelings no matter how painful it may be for him to do so. The therapist does not hesitate to reveal his own feelings, and he frequently attacks the client's defences while simultaneously showing him how he can live without these defences, and how he can unconditionally accept himself whether or not others approve of him.

Before the end of the therapeutic relationship the therapist should not only deal with his client's specific illogical thinking, but should demonstrate in general the main irrational ideas that human beings follow. Ellis identifies the eleven ideas or values which are irrational or superstitious which are inculcated in Western society, and which "would seem inevitably to lead to widespread neurosis," and these will be discussed later.

Ellis contends that none of the six conditions necessary for constructive personality change postulated by Rogers are necessary, even though they may be desirable. He is not primarily interested in helping the client feel better, but in showing him how he can get better. He states that there is however, one necessary condition, and that is:

> that somehow, through some professional or nonprofessional channel, and with some kind of experience with himself, with others, or with

> things and events, the afflicted individual must learn to recognize his irrational, inconsistent, and unrealistic perceptions and thoughts, and change these for more logical, more reasonable philosophies of life. Without this kind of fundamental change in his ideologies and philosophic assumptions, I am tempted to say, no deep-seated personality changes will occur (Ellis, 1963, p. 117).

Ellis refers to rational-emotive therapy as a "somewhat unusual technique of therapy." He admits the limitations of his approach and does not claim that it is effective with all clients. Those lacking in intelligence, too severely disturbed, very young and very old, organically defective, or those too prejudiced against logic and reason are felt to be inappropriate. He also agrees that while other methods of therapy may be needed initially if the client is exceptionally upset when he comes to therapy, the rational therapist does not delude himself that these other methods are likely to get to the core of the client's illogical thinking, as does the didactic or teaching process of rational-emotive therapy. According to Ellis, RET is the most effective means of permanently reducing and eliminating the anxiety and hostility that seem to be the primary sources of almost all neurotic and psychotic symptoms, that in turn are created from irrational philosophic assumptions that lie behind much of human behaviour.

Behavioural Expectations for Ellis

The therapist is not primarily interested in making the client

feel better during the counseling process, and contends that none of the conditions postulated by Rogers are necessary for personality change to occur. He will attempt quickly to reach the core of the client's disturbance, which is her philosophy of life, and to demonstrate to her using didactic or teaching methods, the present negative attitudes and evaluations with which the client has become indoctrinated. Any defensiveness or indications of nonacceptance on the part of the client will be ignored. The goal of the therapist is to help the client apply scientific methods to solving the many problems encountered in human living.

TABLE 3

Summary of Bales' Codings for Ellis Compared with Percentage of Total Acts Obtained by Perls and Rogers

Category	Ellis	Perls	Rogers
1	1.2	4.4	6.9
2	44.3	23.1	39.4
3	1.7	2.3	6.4
4	31.9	22.1	9.8
5	4.4	11.0	7.8
6	7.5	15.9	8.5
7	-	3.1	.6
8	.5	3.8	1.0
9	-	1.8	.2
10	.5	1.6	.4
11	1.0	3.8	17.0
12	7.0	7.2	1.8
Total number of acts:	589	390	437

Time for interview: 18 minutes and 20 seconds

(for total number of acts in each category see Appendix A)

The Bales' codings for Ellis confirm what might have been expected from his statements about theory and techniques. In the social-emotional area, Category 1 (seems friendly) and Category 3 (agrees) are the lowest for the three therapists, and Category 12 (seems hostile) is much higher than Rogers, and about the same as Perls. Category 2 (fantasy) is much higher than Perls, reflecting Ellis' concentration on the client's philosophy of life and the fact that he makes no attempt (as does Perls) to confine the discussion to the "here and now." In the task area, Category 4 (indicates control) is higher than Perls, and much higher than Rogers. Categories 7, 8, and 9 (asking for information, opinion, and suggestion) are the lowest of the three therapists, reflecting the emphasis in therapy upon "teaching" or telling the client what is wrong.

Group Role or Personality Type

Using Bales' method, the type identified for Ellis is Type UN (Upward-Negative).

Quotations from Ellis' Published Writings Compared with Descriptive Statements Given by Bales for Type UN

Type UN: Toward Tough-Minded Assertiveness

> The member located in the upward-negative part of the group space by his fellow members seems dominating, self-confident, aggressive, hostile and unfriendly. He seems ready to apply force to show his own power and

> superiority. He is unconcerned about morality, values or the group task. He neither justifies himself in terms of values, nor revolts against them, but takes pleasure in his own power over others. In the realization of his own values he seems to be trying to move toward tough-minded assertiveness (Bales, 1970).

The UN member seems to identify himself openly and proudly with the power of aggression. Group members see him as self-confident and dominating, and he agrees with the observations. He rates himself very low on acceptance of authority, and agrees with observers that he is the least equalitarian of all the types.

The theories and practice of RET gradually took shape as Ellis, working in the field of marriage and family counseling, became dissatisfied with results and attempted to introduce "logic and reasoning" into the counseling process. RET is described by Ellis as being:

> a Socratic dialogue through which the client is calmly, logically, forcefully taught that he'd better stop telling himself nonsense, accept reality, desist from condemning himself and others, and actively persist at making himself as happy as he can in a world that is far from ideal (Ellis, 1971, p. 4).

> exceptionally hard-headed, persuasive, educational, and active-directive, and . . . straightforwardly attacks many of the sacred myths, superstitions and religiosities that are so prevalent among human beings (Ellis, 1973, p. 9).

Ellis contends that:

> RET, in particular, teaches people to be less conditionable and suggestible, to think for themselves no matter what the majority of their fellows think and feel, and to minimize their dire needs for approval and success, which often forces them to be nauseatingly conforming (Ellis, 1973, p. 10).

In addition to writing about the general theories of RET, Ellis discusses in detail the application of his method of counseling different kinds of clients, including those with marital and pre-marital problems, psychosexual disturbances, homosexual neurosis, psychopathy, and borderline schizophrenia. The following three quotations are representative samples of Ellis' application of his theories in the counseling process. In the first quotation Ellis comments on his first counseling session with a young man who is afraid of becoming a homosexual:

> Because I believe that I know right from the beginning what is basically irrational about the client's premises, I start getting at them in his third response, and even insist in my fifth and sixth responses, on bringing these prime irrationalities to the client's attention. I know fully that I may be barking up the wrong tree, and am prepared to back down later if I turn out to be mistaken. . . . I am thus exceptionally educational in the first few minutes of this first session--just as, presumably, any good teacher would be (Ellis, 1971, p. 106).

In the second quotation Ellis deals with the problem of the patient who resists, and he suggests that the therapist must keep questioning, challenging, and reindoctrinating his patients until they are ready to give up their dysfunctional behaviour patterns:

> When patients have insisted that they are not guilty, or angry, or tense, I have kept confronting them with evidence from their own behavior, that they probably are upset; and in most instances they have soon begun to admit that they are disturbed, but insist they do not know why, or that they are not telling themselves anything to make themselves disturbed. I keep even

> more forcefully contending that they do know why and that they are telling themselves upsetting sentences. Again, the more I persist, the more they usually come to admit that I am correct (Ellis, 1963, p. 200).

And in the third quotation Ellis discusses the language which can be used by the "wise and courageous therapist" to jolt the client out of his "nastiness and lethargy" instead of passively accepting his negativism and inertia. To the patient who reported that he did not feel like doing his homework assignment, Ellis reports himself as likely to say:

> So you didn't feel like doing the assignment. Tough! Well you're goddam well going to have to do it if you want to overcome the nonsense you keep telling yourself. And you didn't like me for giving you the assignment. Well, I don't give a shit whether you like me or not. We're not here to have a lovey-dovey relationship--and thereby to gratify you for the moment so that you don't have to work to get better--but to convince you that unless you get off your ass and do that assignment I gave you, and many equivalent assignments, you're going to keep stewing in your own neurotic juices forever. Now when are you going to cut out the crap and do something to help yourself (Ellis, 1963, p. 198)?

The UN member is seen by other group members as the least understanding of all the types, making them feel that he rates them low on value for logical tasks; while he in turn sees others as lacking in self-confidence. One of Ellis' beliefs is that:

> Many or most human beings seem to learn things quite slowly. . . . Slow learners, almost by definition, will also tend to resist rapid therapeutic change. If the therapist keeps working with them persistently

> and forcefully enough, they will finally get and use his sane messages. But they may have to go the long way round, do things the super-hard way, and give themselves an enormously hard time before they decide that there is no sensible way to behave other than that which he is trying to teach them (Ellis, 1963, pp. 406-407).

Frequent allusions are made by Ellis to the 'intelligence' of his patients:

> In session after session with this intelligent psychopath, I kept directly bringing up, ruthlessly examining, and forthrightly attacking his basic philosophies of living. . . . It was quite a battle, the therapeutic process with Jim. Intelligent he was, and had little difficulty in ostensibly seeing the things I had pointed out. . . . But his behavior . . . changed little at first . . . Finally, after a year . . . Jim was able to admit . . . (Ellis, 1963, p. 296).

> I, as therapist, give the client every opportunity to respond and to agree with, rebut, or cavil with the points I make. Most clients have quite a few rejoinders, and a lively discussion ensues. This particular one is so depressed and confused that he thinks slowly. . . . Preferably, however, he would respond to my questions or fill in the blank I left for him; then I would correct his responses if necessary and we would go on. But he gives short answers, and does not argue back very much--which probably would be better (Ellis, 1971, p. 115).

Bales suggests that the UN type has identified with group norms and authority figures only loosely and outwardly, if at all, and that he exempts himself, his actions, and his satisfactions, from all general rules and requirements of authority. Value-statements likely to be initiated by the UN member convey a blend of ascendance and negative feeling, exemplified by statements such as these: "The most

important qualities of a real man are determination and driving ambition." "Groups with real power should accomplish things and disregard hurt feelings and factions." Other characteristic statements have less implication of aggression directed against persons and more emphasis on expression of energy through activity: "Man's future depends primarily upon what he does, not upon what he feels or what he thinks." "Not in cautious foresight, not in relaxed ease, does life attain completion, but in the outward energetic action, the excitement of power in the tangible present" (Bales, 1970).

Ellis believes that many senseless, superstitious ideas are inculcated in all of us by society, and that these irrational ideas are the prime cause of neurosis. In Reason and Emotion in Psychotherapy, (pp. 60-88) Ellis lists and elaborates upon the eleven irrational ideas which cause disturbances. Listed briefly, these are:

1. The idea that it is a dire necessity for an adult human being to be loved or approved by virtually every significant other person in his community.

2. The idea that one should be thoroughly competent, adequate, and achieving in all possible respects.

3. The idea that certain people are bad, wicked, or villainous and that they should be severely blamed and punished for their villainy.

4. The idea that it is awful and catastrophic when things are not the way one would very much like them to be.

5. The idea that human happiness is externally caused and that people have little or no ability to control their sorrows and disturbances.

6. The idea that if something is or may be dangerous or fearsome one should be terribly concerned about it and should keep dwelling on the possibility of its occurring.

7. The idea that it is easier to avoid than to face certain life difficulties and self-responsibilities.

8. The idea that one should be dependent on others and need someone stronger than oneself on whom to rely.

9. The idea that one's past history is an all-important determiner of one's present behavior and that because something once strongly affected one's life, it should indefinitely have a similar effect.

10. The idea that one should become quite upset over other people's problems and disturbances.

11. The idea that there is invariably a right, precise, and perfect solution to human problems and that it is catastrophic if this perfect solution is not found.

In addition to these statements there are many others made by Ellis, which stress determination, disregard for hurt feelings, and the need for action:

> Man is man; he will (in all likelihood) never be more than man. When and if he accepts that reality, together with the reality that there is no supernatural "force" in the universe that gives a damn about him or ever will, he will then be truly humanistic. Rational-emotive psychology is one of the main modern methods of helping him work toward that goal (Ellis, 1973, p. 16).

> RET now seems to be almost the only kind of psychotherapy that is based on the assumption that the individual can fully, unconditionally accept himself whether or not he is approved by others (Ellis, 1971, p. 6).

> The rational-emotive therapist, however, usually starts making direct, depth-centered interpretations from the very first session, long before any warm or intense relationship between him and the client may be established (Ellis, 1973, p. 90).

> while rarely being warm, fatherly, or loving to the client (Ellis, 1973, p. 90).

> That is precisely the goal of RET: to give the individual something very specific and concrete that he can work on . . . he is given clear-cut activity homework assignments to help break up his old patterns of crooked thinking and self-defeating activities (Ellis, 1971, p. 176).

Bales also suggests that, along with the UN member's tendency to speak for material success, power, and individualistic isolationism, one gets the impression that he has fought the strictures of arbitrary authority and by his own definition he has won. In describing the technique he used with a shy teacher, Ellis says:

> I revealed many of my own authentic and personal feelings, desires, and responses, to show him that I could empathize with his emotions and serve as a good model for him. Thus, I revealed that I myself had been very shy with girls up to my early twenties, and that I had to force myself to pick them up in public places and make overtures towards them. I also showed him, during group therapy sessions, that I was not afraid to open myself up, take chances in being attacked by other group members, and persist in doing whatever I felt like doing even though at times there were unpleasant consequences (Ellis, 1973, p. 73).

The tendency of the UN member to overemphasize masculinity is seen by Bales as sometimes going along with underlying feelings of confusion or failure in achieving what the person conceives to be the socially acceptable masculine role. An overemphasis to cover up or keep these concerns from consciousness is sometimes called a "masculine facade." But since tender and affectionate feelings cannot really be disposed of altogether, but only repressed, they may make their way to disguised expressions in various kinds of interests and preoccupations. This line of theorizing, according to Bales, may lead one to expect that the male of which this would be essentially true might be afraid of homosexuality; he might feel it as a threat and might desparately attempt to seek it out and destroy it in others.

Much of Ellis' counseling is done with patients who have sexual problems. In Reason and Emotion in Psychotherapy (1963) Ellis reports findings from a research study he did on creativity and homosexuals, and he says that the reason he was able to do the study was because "During the past several years, I have seen about 130 patients who have had severe homosexual problems (p. 242)." "More bosh has probably been written about homosexuality than about virtually any other 'abnormal' aspect of human behavior," says Ellis (p. 241).

> Moreover, many psychotherapists, partly led astray by early misconceptions of Sigmund Freud himself have taken a defeatist attitude toward the treatment of homosexuality, and have mainly tried to adjust homosexuals to their problems rather than make a serious attempt to help them rid themselves of this problem (Ellis, 1963, p. 252).

Fixed homosexuality, according to Ellis:

> is not inborn, but arises when an individual is exceptionally fearful of having heterosexual relations, or is fetishistically fixated or obsessively compulsively attached to members of his own sex. The fears, fixations, or obsessive-compulsive attachments which drive human beings not merely to homosexual activity but to exclusive or inverted homosexuality, are almost invariably caused by and intimately related to the fixed homosexual's deep-seated feelings of guilt, inadequacy, and worthlessness--that is, caused by his irrational and groundless self-evaluations (Ellis, 1963, p. 249).

Ellis goes on to say that:

> When, however, the therapist himself is strongly heterosexual; when he is not burdened by orthodox psychoanalytic preconceptions; when he sees homosexuality as a general personality problem rather than a specific sex issue; when he does not moralize or blame his homosexual patients; and when, in particular, he ruthlessly and actively uncovers and attacks the irrational and self-defeating philosophies of life which invariably lie behind fixed homosexual behavior, he may well have considerable success in helping homosexuals (Ellis, 1963, p. 252).

Summary

The behaviour exhibited by Ellis in the film is observed to be quite different from that of either Perls or Rogers, and this identified behavior is confirmed by the Bales' codings. Quotations

from Ellis' published writings contain many statements which are similar to the descriptive statements given by Bales as being typical of Type UN. Here again, as with Perls, the behaviour seen in the film appears to reflect not only the "group role" but also the more enduring characteristics of his personality. The salient features of Ellis' personality are best described as "tough-minded assertiveness"--domineering, self-confident, aggressive and hostile.

(iii) Rogers' Client-Centered Therapy

Carl Rogers is the originator of an approach to counseling which was first called nondirective, but is now better known as client-centered. Dr. Rogers obtained an undergraduate degree in theology at Union Theological Seminary, and then studied clinical psychology at Teacher's College, Columbia University. In his early years as a psychologist in Rochester, Rogers became dissatisfied with the commonly accepted approaches to psychotherapy; traditional methods using diagnosis, probing, and interpretation by the therapist did not appear to him to be very effective. He began to develop an approach of his own which was influenced by a strong personal and professional belief in permissiveness. This belief was based on the idea that inherent in the individual is a capacity to understand the factors in his life that cause him unhappiness and pain, and also a capacity to

reorganize his self-structure in such a way as to overcome these factors.

The client-centered point of view sees man as basically rational, socialized, forward moving, and realistic. Antisocial emotions do exist, but they are seen as reactions to the frustrations of basic impulses such as love, belonging, security, etc., rather than as spontaneous impulses which must be controlled. Rogers postulates that since man is basically good, constructive and cooperative, when he is free from defensiveness his reactions will be positive, and he will move towards self-actualization.

Rogers refers to his theory of personality as "phenomenological" because the significant factor that affects the person is not reality as such, but what the individual experiences as reality. Behaviour is postulated as a reaction to the field as perceived; reaction is not to reality but to the person's perception of reality. Since the only person who can fully know all of his own experiences is the person himself, behaviour is best understood by knowing as nearly as possible the internal frame of reference of the person himself.

Rogers' theory relies upon the concept of the "self" as an explanatory construct. He postulates the end point of personality development as being congruence between phenomenal experience and the conceptual structure of the self; if congruence is achieved

the individual will be freed from internal strain and anxiety. This would:

> represent the maximum in realistically oriented adaption; which would mean the establishment of an individualized value system having considerable identity with the value system of any other equally well-adjusted member of the human race (Rogers, 1951, p. 532).

Since philosophically the individual is viewed as having the ability to understand and reorganize himself, the goal of counseling and psychotherapy is to liberate an already existing capacity within the individual. Rogers postulates that the client's basic potentialities for growth and development will be released in a therapeutic atmosphere in which the client feels free to explore attitudes and beliefs, acquire a deeper understanding of himself, and gradually reorganize perceptions of himself and the world around him. Rogers believes that diagnosis of any kind, the use of psychometric tests,interviews, etc., is not only unnecessary, but may be unwise and detrimental. In client-centered therapy all responsiblity for the course and direction of the therapy is left to the client.

However, before change can occur, certain conditions must be met. In a theoretical statement Rogers stated what he termed "the necessary and sufficient conditions of therapeutic personality change." The theory requires that:

(1) Two persons are in psychological contact.
(2) The first, whom we shall term the client, is in a state of incongruence, being vulnerable or anxious.
(3) The second person, the therapist, is congruent or integrated in the relationship.
(4) The therapist experiences unconditional positive regard for the client.
(5) The therapist experiences an empathic understanding of the client's internal frame of reference and endeavours to communicate this experience to the client.
(6) The communication to the client of the therapist's empathic understanding and unconditional regard is to a minimal degree achieved.

No other conditions are necessary. If these six conditions exist, and continue over a period of time this is sufficient. The process of constructive personality change will follow (J. Consult. Psychology, 1957, 22, pp. 95-96).

The therapist is thus absolved from the responsibility for effect, apart from establishing a therapeutic relationship. Rather than an interaction between two people, the whole relationship is composed of the self of the client; the counselor being depersonalized for purposes of therapy into being "the client's other self." It is this willingness on the part of the counselor, and the assurance that there will be no evaluation, interpretation, or personal reaction by the counselor, that makes the relationship unlike anything in the client's previous experience (Rogers, 1951).

However, more recent innovations in client-centered thinking have placed greater emphasis upon the congruence of the counselor or therapist in the therapeutic relationship. In a recent statement

Rogers states that the elements in a counselor which make the relationship a growth-promoting climate are congruence, empathy, and positive regard; congruency being seen as the most important, the most crucial, and perhaps the "only quality which matters in the counseling relationship (Rogers, 1967, p. 92)." Congruence is defined as "genuine," "without front or facade," "transparent," and such that the client can see "clear through me." If the counselor or therapist experiences negative feelings towards his client it is preferable for him to be real, rather than to put up a facade of interest or liking which he does not feel. But if he expresses these feelings he should share with the client also his distress at feeling bored, and the discomfort he feels in expressing this. It would appear then that there has been a subtle, but important, shift in emphasis over the past twenty years; from a completely depersonalized counselor who offered no personal reaction to the client, to a counselor whose "genuineness" or "congruency" is seen as being the most crucial factor in the counseling relationship.

Behavioural Expectations for Rogers

The therapist will attempt to provide the kind of climate which he postulates as being necessary for producing change in the client. He will be congruent; what he is experiencing inside will be present in his awareness, and will be expressed in ways that won't be an

imposition on the client. He will demonstrate an "acceptance," a "nonpossessive love" or a "prizing" of the client. He will attempt to understand the inner world of the client to know the nature of the feelings perceived by the client. He will encourage the client to explore feelings and attitudes more deeply.

TABLE 4

Summary of Bales' Codings for Rogers Compared with Percentage of Total Acts Obtained by Perls and Ellis

Category	Rogers	Perls	Ellis
1	6.9	4.4	1.2
2	39.4	23.1	44.3
3	6.4	2.3	1.7
4	9.8	22.1	31.9
5	7.8	11.0	4.4
6	8.5	15.9	7.5
7	.6	3.1	-
8	1.0	3.8	.5
9	.2	1.8	-
10	.4	1.6	.5
11	17.0	3.8	1.0
12	1.8	7.2	7.0
Total number of acts:	437	390	589

Time for interview: 31 minutes and 43 seconds

(for total number of acts in each category see Appendix A)

The Bales' codings for Rogers confirm what might have been expected from his statements about therapeutic techniques, with one exception. In the social-emotional area, Category 1 (seems

friendly) and Category 3 (agrees) are higher than the other two therapists, and Category 12 (seems hostile) is much lower. Category 4 (indicates control) is also much lower than either Perls or Ellis. Percentage of acts in the task area is much lower than Perls, as Rogers is more concerned with "feelings" than with factual answers. Category 11 (shows tension) is significantly higher than either of the other two therapists; an unexpected finding which does not appear to be compatible with what one would expect to find on the basis of what Rogers says about counseling techniques in client-centered therapy.

Group Role or Personality Type

Using the method suggested by Bales, the type identified for Rogers is Type B: Toward Rejection of Conservative Group Belief

Quotations from Rogers' Published Writings Compared with Descriptive Statements Given by Bales for Type B

Type B: Toward Rejection of Conservative Group Belief

> The member located in the backward part of the group space by his fellow members seems heretical and disbelieving. He refuses to admit the validity of nearly all conservative group beliefs and values. He wishes to install another form of society, or perhaps a different mode of existence, a fantasy mode, in another place and time. He is neither ascendant and expressive, nor submissive and completely inhibited, but tends to be poised, lost in the fantasy of wildly improbable

> ambitions, unable to decide anything or to actually strive for anything far in the future. In the realization of his own values he seems to be trying to move toward the rejection of all conservative group belief (Bales, 1970).

According to Bales, the key to understanding the ideas and values of the B member is to recognize that he completely rejects the whole fabric of traditional beliefs, traditional localism, traditional concentration of wealth, and political arrangements, which form the core of the conservative, local community within which the small group operates.

Presenting his new nondirective approach to psychotherapy in 1942, Rogers called it a "radical departure from present practices," and stressed the right "of every individual to be psychologically independent and to maintain his psychological integrity" in contrast with older, more directive viewpoints, which were seen by Rogers as "placing a high value upon social conformity and the right of the more able to direct the less able (Rogers, 1942, p. 127)."

Expanding his views in Client-Centered Therapy (1951), Rogers discussed his objection to the current practice of using tests and of making a psychological diagnosis. He suggested that not only was there a danger that it would increase the dependent tendencies in the client, but that it has social and philosophical implications that are undesirable. He stated that:

> If the primary evaluation function must lie with the the expert, then it would appear that the long range

> direction in which we are moving will find expression in some type of complete social control. The management of the lives of many by the self-selected few would appear to be a natural consequence (Rogers, 1951, p. 225).

In later years, the primary foci of Rogers' work has been located in the field of education, and in "groups." Freedom to Learn (1969) was written because, according to Rogers, there is a crucial need for greater freedom in our educational institutions. One of the problems that concerns him is whether the educational system, the:

> most traditional, conservative, rigid, bureaucratic institution of our time can come to grips with the real problems of modern life? Or will it continue to be shackled by the tremendous social pressure for conformity and retrogression, added to its own traditionalism (Rogers, 1969, p. vii).

He expresses the view that because the teachings in physics, chemistry, biology, history, etc., are quickly outdated, a reliance "on process rather than upon static knowledge, is the only thing that makes any sense as a goal for education in the modern world (Ibid, p. 104)." Teaching, as we now know it, is of little value:

> We know . . . that the initiation of learning rests not upon the teaching skills of the leader, nor upon his scholarly knowledge of the field, not upon his curriculum planning, not upon his use of audiovisual aids, not upon the programmed learning he utilizes, not upon his lectures and presentations, not upon an abundance of books . . . but upon certain attitudinal qualities which exist in the personal relationship between the facilitator and the learner (Ibid, pp. 105-106).

And the individuals who believe in the primacy of this relationship:

> do not simply modify classroom methods--they revolutionize them. They perform almost none of the functions of teachers. It is no longer accurate to call them teachers. They are catalyzers, facilitators, giving freedom and life and the oportunity to learn, to students (Ibid, p. 126).

In Carl Rogers on Encounter Groups, published in 1970, Rogers says that the:

> one element which makes this phenomenon well worth psychological study is the fact that it has grown up entirely outside the 'establishment." . . . I know of few other trends which have so clearly expressed the need and desire of people rather than institutions (Rogers, 1970, pp. 1-2).

Rogers suggests that the main reason this "social invention" is feared by those who oppose change is "that encounter groups lead to more personal independence, fewer hidden feelings, more willingness to innovate, and more opposition to institutional rigidities (Ibid, p. 13)."

Marriage and the nuclear family constitute another failing institution in society, according to Rogers, and his latest book Becoming Partners (1972) is about how these problems are being handled by "courageous young people" conducting their "quiet non-violent revolution." Rogers suggests that government support should be available for "experimenting with new values and new patterns," and the reason it is not given is because "we still hold that tradition and religious sanctions, and codes of morality taken from the past must never be broken . . . (Rogers, 1972, p. 213)."

> It fascinates me that as I look over the lists of names of the people who have so honestly filled this book with themselves, the great majority of them, in their struggle for a better partnership engaged . . . in practices which federal, state, or local laws would class as illegal. To give them their old-fashioned names, "living in sin," "committing adultery," "lewd and lascivious conduct," "fornication," homosexuality," "ingesting illegal drugs," even "soliciting"--these have all been present in these pages, though when they are actions engaged in by individuals struggling to find a better pattern of partnerships, the old-fashioned names are, frankly, ridiculous (Rogers, 1972, p. 214).

The B member wishes to install another form of society, or perhaps a different mode of existence, a fantasy mode, in another place and time (Bales, 1970).

Client-centered therapy is offered to the client to allow him to be able to experience 'freedom' as he cannot in his life outside:

> In this unique experience of complete emotional freedom within a well-defined framework, the client is free to recognize and understand his impulses and patterns, positive and negative, as in no other relationship. This therapeutic relationship is distinct from, and incompatible with, most of the authoritative relationships of everyday life (Rogers, 1942, p. 114).

A "model for revolution" in education is offered in Freedom to Learn (1969), envisaging changes brought about through intensive group experiences for administrators, teachers, students and parents. Not only schools, but governments, churches, industry, and the family could be changed by encounter groups, which are seen as "instruments of institutional change." Hypothesizing how change might be brought about

in these areas, Rogers discusses the easing of international tensions:

> I would like to voice one fantasy . . . each government would appoint several citizens of equivalent calibre . . . two informal groups could meet together as persons, not as representatives of set points of view . . . based on our experiences in other areas it would be only natural to expect that out of this initial exploration . . . would come a number of insights . . . then if the views of the informal groups could be fed to the official delegations, this might open the way to new channels of realistic negotiations at the official level (Rogers, 1970, p. 140).

In discussing what we as a culture might do to help the young people who are inventing new alternatives to marriage, Rogers says:

> let me turn to a new suggestion, which I have not seen before. If a group of serious parents wish to start a "learning laboratory" for their children, why not give them a certificate to go ahead and experiment? The time could be limited to five years, if that would make the bureaucrats more satisfied, but otherwise, except for reasonable health and sanitiation precautions we could free these parents from all the restrictive laws about curriculum, requirements, grades--the whole crippling and imprisoning bit. How could one be opposed to this? There are only two reasons: if we do not trust parents to want the best for their children, we would not do it; if, as bureaucrats, we are afraid that in the long run it might endanger our jobs and all the elaborate structure of teacher certification, required textbooks, and the framework of entrenched educators and their system, we would not approve of it. But we would be losing a priceless opportunity for diversity, and humanizing influences, and exploration of new avenues (Rogers, 1972, p. 216).

Rogers' newest venture, the Center for Studies of the Person, is, according to him:

> a pilot study in what organization of the future might be, one that would really attract the loyalty and creativity of younger people. Our whole organizational purpose is to let each member do his own thing . . .

> there is no one who is really an authority over any one else. Problems are settled through an open discussion of feelings, attitudes, and facts . . . . I think we represent the kind of organizational home that the person of tomorrow really desires (Frick, 1971, p. 115).

However, although the B type rejects nearly all conservative group beliefs and values, he tends to see others as acceptant of authority.

Rogers' client-centered point of view sees man as basically rational, socialized, forward moving, and realistic:

> I have little sympathy with the rather prevalent concept that man is basically irrational, and thus his impulses, if not controlled, would lead to destruction of others and self. Man's behavior is exquisitely rational, moving with subtle and ordered complexity toward the goals his organism is endeavouring to achieve (Rogers, 1969, p. 291).

Antisocial emotions are seen as reactions to the frustrations of basic impulses such as love and belonging, rather than as impulses to be controlled, and Rogers postulates that since man is basically good, when he is free from defensiveness his reactions will be positive and he will move towards self-actualization:

> I dare to believe that when the human being is inwardly free to choose whatever he deeply values, he tends to choose those objects, experiences and goals which make for his own survival, growth and development, and for the survival and development of others. I hypothesize that it is characteristic of the human organism to prefer such actualizing and socialized goals when he is exposed to a growth-promoting climate (Rogers &Stevens, 1967, p. 26).

> in any culture, given a climate of respect and freedom in which he is valued as a person, the mature individual would tend to choose and prefer these same value directions. This is a highly significant hypothesis which could be tested. It means that though the individual of whom I am speaking would not have a consistent or even a stable system of conceived values, the valuing process within him would lead to emerging value directions which would be constant across cultures and across time (Ibid, pp. 26-27).

> instead of universal values "out there" or a universal value system imposed by some group--philosophers, rulers, or priests--we have the possibility of universal human value directions emerging from the experiencing of the human organism. Evidence from therapy indicates that both personal and social values emerge as natural, and experienced, when the individual is close to his own organismic valuing process. The suggestion is that though modern man no longer trusts religion or science or philosophy nor any system of beliefs to give him his values, he may find an organismic valuing base within himself, which if he can learn again to be in touch with, will prove to be an organized, adaptive, and social approach to the perplexing value issues which face all of us (Ibid, p. 27).

Bales suggests that the B member rates himself higher than does any other type on favoring expression and gratification.

A constant theme in Rogers' writings is admiration for those people (particularly students) who can openly express their feelings:

> One of the students said something to me . . . that it seemed to him there were two worlds here, and he wasn't at all sure that the two could ever really communicate. He was thinking about the students and the adults. He said one big difference, perhaps one of the most important differences, is that the student world contains feelings. To me he really

> said a mouthful, because I think that all of our academic life has been built on the notion of the completely cognitive, the completely intellectual, and that was one of the reasons why the faculty were so hard to reach. The world of feelings for a great many of them just didn't exist (Frick , 1971, p. 100).
>
> I had dealings with groups from Columbia University--trustees, and administrators and faculty and students. One of the students was making some pretty extreme statements including the fact that buildings might burn. One of the trustees responded with a very well-reasoned, very carefully thought out defence of the proposition that all difficulties in the end have to be settled through rational discourse, and that that was really the answer, and that violence was not part of it. The students just mowed him down. I really was impressed (Ibid, p. 98).

Although the B member rates himself higher than does any other type on favoring expression and gratification, he does not in fact, seem so, either to the observers or to the group members. The B direction is that of the wish for, the fantasy of, gratification, rather than the realization of it. Although he tends to see others as acceptant of authority, he does not rate himself low on the acceptance of authority, paradoxically enough, nor is he seen by others as low. One may infer, perhaps, that the rejection of authority is wishful. But the freedom of fantasy is nevertheless a kind of freedom and brings satisfactions of its own (Bales, 1970).

In one of his latest books, Becoming Partners (1972) Rogers gives us a few glimpses of his private life. He refers to himself as a "shy loner," and says:"I was too shy to date a stranger (p. 27)." Speaking of his wife, he says:"She had more friends than I did (p. 21),"

and "she taught me to dance and even sometimes to enjoy social events (p. 22)." Of his life shortly after marriage he says: "We both changed incredibly in our attitudes towards religion, politics, and all the issues of the day (p. 23)." In Carl Rogers on Encounter Groups (1970) he says:

> I express myself in physical movement as spontaneously as possible. My background is not such as to make me particularly free in this respect. . . . Slowly I have learned to respond with physical contact when this is real and spontaneous. . . . I admire the younger people who are much looser and freer in this respect (p. 58).
>
> I find it difficult to be easily or quickly aware of angry feelings in myself. I deplore this; am slowly learning in this respect (p. 54).
>
> While a responsible business man is speaking I may suddenly have the fantasy of a small boy that he was, shy, inadequate, fearful--a child he endeavours to deny, of whom he is ashamed. I am wishing he would love and cherish this youngster. So I may voice this fantasy--not as something true, but as a fantasy in me (p. 53).

The B member does not depend mainly upon logical analysis as the means of making his argument. Fantasy and feeling are used to form and guide behavior in preference to the more logical cognitive processes of induction and deduction. The orientation is unique, changeable, and intentionally evasive of the control of established ideas, beliefs and values. One kind of attention he may attract from others is requests for information. These may be attempts to draw him out, to clarify his meaning, which is often cryptic and

vague, and to elicit more positive reactions from him. If so, the attempt usually fails (Bales, 1970).

In Humanistic Psychology (1971) verbatim reports are given by Willard B. Frick, of interviews with Maslow, Murphy, and Rogers. The following are excerpts from the Rogers' interview:

> Frick: Dr. Rogers, at various times in your writings you have implied an acceptance of Maslow's instinctoid need hierarchy and yet you have stated in one of your recent writings that you felt that love, the need for love, is learned. This seems a little bit inconsistent of you and it bothered me when I ran across that statement. I'm wondering if you care to comment on this?
>
> Rogers: I guess it's been quite awhile since I've thought about that issue and I'm a little bit puzzled to know whether I said that. Perhaps that appeared in the Koch book, because at that time I was influenced by some theoretical thinking that one of my students was doing. I think I would have to say that the need for love and affection seems to me to be innate and if I have said anything that would contradict that, I think I would probably go back on it (p. 90).

> Frick: Dr. Rogers, you have often insisted that the state of congruence equals psychological adjustment or psychological health. Now I've been wondering if it's not possible for a person to be in a very high state of congruence and still be a disturbed personality? . . . This seems to me to be rather important because you do equate state of congruence with health.
>
> Rogers: Well, you have obviously been thinking more about these issues than I have recently. I get theoretical by spurts, and it has been some time since I really buckled down to hard theoretical thinking. That's why I wondered at the outset if I could get in a theoretical mood. I don't think I'll attempt any definitive answer to that. I'll just try to think out loud a little bit about it (p. 91).

Summary

The behaviour exhibited by Rogers in the film is observed to be quite different from that of either Perls or Ellis. The behavioural expectations identified are confirmed by the Bales' codings with the exception of Category 11 (shows tension), which is much higher for Rogers than either of the other two therapists. Quotations from Rogers' published writings contain many statements which are similar to the descriptive statements given by Bales as being typical of Type B. Here again, as with Perls and Ellis, the behaviour seen in the film appears to reflect not only the "group role" but also the more enduring characteristics of his personality. The salient features of Rogers' personality are his rejection of nearly all conservative group beliefs and values, while paradoxically seeing others as acceptant of authority. Although he favors expression and gratification, he does not appear to express himself openly. Rather than depending upon logical analysis as the means of making his argument, he uses fantasy and feelings to form and guide behaviour. His verbal communications are changeable and evasive, and attempts to clarify meaning do not succeed in eliciting a more positive reaction from him.

The significantly higher percentage of acts in Category 11 (shows tension) is an unexpected finding which does not appear to be compatible with statements made by Rogers about the "congruency" of the counselor in the counseling process.

The interaction in Category 11 was scored according to Bales' description of acts in Personality and Interpersonal Behavior (1970), (pp. 124-127). He points out that:

> In scoring interaction it is very important to watch and listen for signs of tension, since these signs appear around emotionally loaded topics and give clues to the severity of the conflict. The observer who wishes to understand personalities and groups better must always give a high priority to detecting hidden meanings disclosed in jokes and dramatizations, and the hidden conflicts disclosed in showing tension. The scoring rules give these two categories the highest priority of all categories in the system (p. 126).

> Signs of anxious emotionality indicate a conflict between acting and withholding action. Minor outbreaks of reactive anxiety may first be mentioned, such as appearing startled, disconcerted, alarmed, dismayed, perturbed, or concerned. Hesitation, speechlessness, flurry, fluster, confusion, trembling, blushing, flushing, stammering, sweating, blocking-up, gulping, swallowing, or wetting the lips persistently may also be included (p. 124).

> Laughter seems to be a sudden escape into motor discharge of conflicted emotional states that can no longer be contained. The emotions may be anxiety, aggression, affection, or any other. . . . Laughter is a momentary breaking of a state of tension, but it is equally appropriate to treat it as a sign of tension (p. 125).

In coding Rogers' behaviour in the film the nonverbal acts coded included jerky movements of the head, stammering, audible (heavy) breathing, swallowing, shifting of eye contact, licking lips, laughing, smiling (at times), and one instance where Rogers stopped smiling abruptly. (A transcript, including both verbal and nonverbal acts of the counseling interview, is provided in Appendix C-3).

According to Bales, the high percentage of acts coded in Category 11 for Rogers, indicates a high level of anxiety (compared with Perls and Ellis) in the filmed counseling session.

If we accept Rogers' hypothesis that when "congruence" is achieved the individual will be freed from internal strain and anxiety, then the converse should be true--that evidence of anxiety indicates a state of "incongruence." The Bales' codings, based upon observed behaviour, lead us to the inevitable conclusion that Rogers, according to his own definition, does not appear to be "congruent" in the counseling interview with Gloria.

The description of the quality of interaction hypothesized for the B member states (in part) that "He is relatively high on dramatizing and joking and on showing tension and laughing (p. 308)." This description appears to be a more exact description of the observed behaviour than the behavioural expectations based on statements made by Rogers.

It is not possible to say to what extent Rogers is aware of the overt signs or reasons for his observed anxiety. However, Bales does suggest that Categories 2 and 11 can be "used in later content analysis as markers of probably significant, but suppressed, emotions," and that "every sign which indicates that the preceding content was loaded with emotion for a given member should be recognized by a score in the category of showing tension (p. 126)." Following this

suggestion, a superficial analysis of the transcript reveals that the majority of indicators of anxiety occur when Rogers is asked a direct question, and when Gloria talks about her "sex" life. In addition, further insight is provided by the comments made by Rogers immediately following the interview. There are twenty-three statements: the first fourteen are devoted to comments about how Rogers "felt" in the interview; the next eight to the "therapeutic movement" as he perceived it in Gloria; and the concluding statement is about "feeling good about myself in the interview." In the second sentence Rogers says: "In many ways I'm glad that she kept pushing me for an answer to her very personal questions about her sex life and her relationship to her daughter." And in the fifth sentence he says: "Although every individual is entirely unique, and in this respect I was unprepared for some of the material she brought up, still in another sense this was very typical of my experience in therapy." The content of Rogers' comments (compared with those of Perls and Ellis) after the interview suggest that he was aware of his own feelings during the interview, and the observed behaviour during the interview, supported by the IPA codings, make the veracity of the second statement somewhat questionable.

(iv) The Client, Gloria

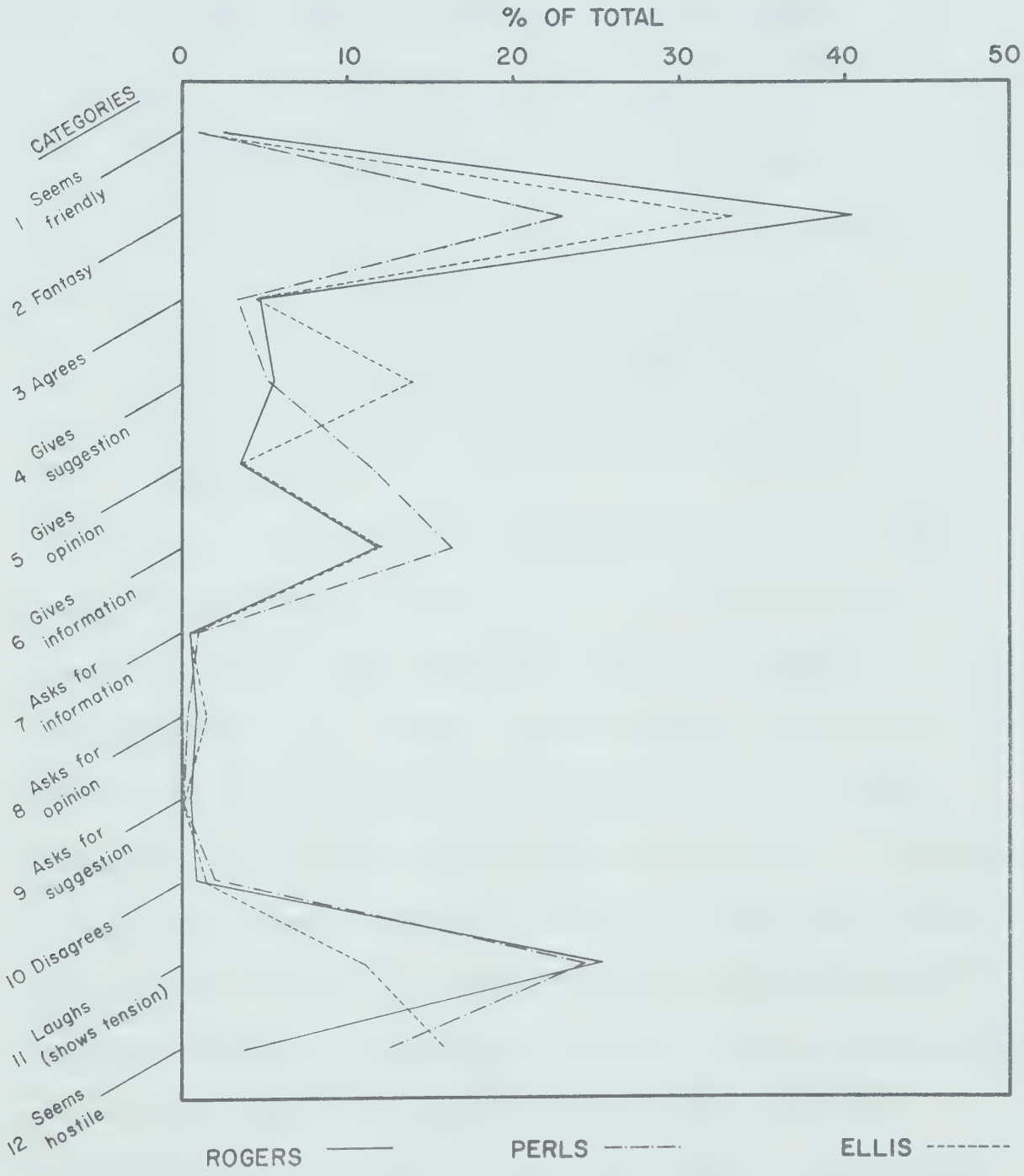
The purpose of this research is to observe and record the significant behaviours of both therapist and client as they interact with each other, as a prerequisite for identification of common elements resulting in client change. The first part of this chapter has presented an analysis of the IPA data for the three therapists, and identified the salient features of a personality type identified for each of them. The second part of the chapter will look at the data for the client, Gloria. A graphic representation of Gloria's behaviour profile with each of the therapists is presented in Figure 3 as evidence that she does behave differently with each therapist. Secondly; a personality type is identified for her from IPA codings, and the descriptive statements given by Bales for the identified personality type are compared with statements made by Gloria in the counseling interviews concerning her values and life style. And thirdly; the effect that the personality characteristics of each therapist has upon her functioning in the interview will be considered, along with the effect her personality characteristics might have upon the functioning of the therapist.

Group Role or Personality Type

Using the method suggested by Bales, the type identified for Gloria with each of the therapists is Type NB (Negative-Backward).

FIGURE 3

Graph of the Profile Obtained by Gloria with each Therapist



Descriptive Statements Given by Bales for Type NB Compared with Statements Made by Gloria in the Counseling Interviews

Type NB: Toward Rejection of Social Conformity

> The member located in the negative-backward part of the group space by his fellow members seems autonomous and resistant to authority, and also unfriendly to others in general; neither ascendant and actively rebellious, nor submissive and passively withdrawing, at least neither one consistently. He seems evasive, stubborn, obstinate, cynical, and radically nonconforming. In the expression of his values, it is hard to discern a consistent positive philosophy--the key seems to be simply rejection of social conformity, particularly conformity with social roles expected of him--occupational, sexual, age roles, and those of social class and citizenship (Bales, 1970).

The key to understanding the NB member is that he is in favor of the rejection of social conformity. He is against both people, and assigned group tasks. The position of the NB member is defined primarily by a contrary reaction to what is expected for social conformity in the larger society, and in the task-oriented groups which receive their tasks from the larger society. Conventional age, sex, and occupational roles are likely to be the target of attack; presumably the aggression is turned mostly outward against others in what is felt to be the oppressive conventional culture (Bales, 1970).

In considering Bales' suggestion that inability to take the conventional male or female role may center upon the requirements of the adult role, we are reminded that Gloria's presenting problem

with Rogers centered around her role as a mother. The following are three statements made to Rogers by Gloria, indicating her dislike of the responsibilities of motherhood, and resentment of her children when they stop her from doing what she wants to do:

> But I also feel a lot of responsibility with being a mother. I don't want to feel like I've caused any big traumas in the children. I don't like all that responsibility.

> Like--ah--I want to be a good mother so bad, and I feel that I am a good mother, but then there are those little exceptions. Like my guilts with working. I want to work, and it's so fun having the extra money. I like to work nights.

> And in the meantime I can't stop these desires. I tried that also. I tried saying "O.K., I don't like myself when I do that, so I won't do it anymore," but then I resent the children. I think "Why should they stop me from doing what I want, and it's really not that bad."

Marriage, it appears, is not particularly appealing to Gloria either. When Ellis makes the assumption that Gloria wants to marry one of these men, rather than just winning him for an affair, Gloria says: "But mostly a long relationship. I don't think so much of marriage as a long relationship." Discussing her husband, from whom she is divorced, Gloria says:

> You know, the most outstanding thing . . . one thing I know is that I've wanted for example to leave my husband for quite a few years. I never did it. I kept thinking how nice it would be--how scary it would be--but I never did it--and all of a sudden when I did it felt right.

> I didn't feel mean toward him. I just knew that this was what I had to do. That's when I know I'm following myself--following my feelings completely.

There is a further suggestion that this is not only a rejection of the role of wife, but also a rejection of the conventional sex role. In the interview with Rogers, Gloria has been discussing her relationship with her daughter Pam, when suddenly for no apparent reason, she introduces "a girl at work" into the conversation:

> I want--I like it when I feel that no matter what I do, even though it's against my own morals, I can still feel good about me. And now I don't. Like--ah--there's a girl at work who sort of mothers me, and she does--I think she thinks I'm all sweet, and I sure don't want to show my more ornery, devilish side with her. I want to be sweet, and it's so hard for me to . . .

Later on in the interview, Gloria talks about her mother:

> Like I wonder if my mother had been more open with me, maybe I wouldn't have had such a narrow attitude about sex. If I would have thought that she could--you know--be pretty sexy, and ornery, and devilish too, then I wouldn't look at her as being such a sweet mother--that she could also be the other side.

If one is correct in assuming from this later conversation, that "devilish and ornery" in Gloria's vocabulary, is equated with being "sexy," and is the opposite of being "sweet," then the feelings she appears to have for the "girl at work" are "sexual" feelings.

There is evidence also that Gloria is rejecting her "class" role in her choice of work:

> Like I almost gloated writing him (her father) a letter telling him I'm a waitress--which I expect him to disapprove of. I go out at nights. I almost gloated hitting him back--now, how do you like me?

Bales suggests that the NB type may be lacking the inner controls and identification with conventional social norms to cope with his instinctual impulses (Bales, 1970).

One of the problems with which Gloria is trying to get help, is the dilemma posed by what she calls her "physical desires," and the ensuing guilt feelings over "going to bed" with a man:

> And in the meantime I can't stop these physical desires. I tried that also. I tried saying: "O.K., I don't like myself when I do that so I won't do it anymore," but then I resent the children.
>
> Well a sex life I could say is not normal because there is something about me that's not very healthy to just go into sex because you feel physically attracted or something, or a physical need. Something about it tells me that's not quite right anyway.
>
> But when I have the physical desire, and I'll say: "Oh well, why not?" and I want to anyway; then I feel guilty afterwards.
>
> But I still think it's wrong unless you're really and truly in love with a man. And my body doesn't seem to agree, so I don't know how to accept it.

Bales goes on to say that this is what one would expect if the parents are not able to provide sufficient love and regard to produce an identification with themselves as positive exemplars of the main conventional culture. The father, he hypothesizes, may be rather a negative person who does not really believe in anything. Although he does on occasion give emotional supportiveness and warmth, it is not in any clear relation to a set of values. What happens to the child seems adventitious, related to the egocentric mood of the parent, rather than to a value-ideal. The lack of consistency tends to prevent the child from generalizing in any successful way.

Based on what Gloria says about her father, there appears to be quite a similarity between the description given by Bales, and that of Gloria and her father. The following are excerpts from Gloria's conversation with Rogers about her father:

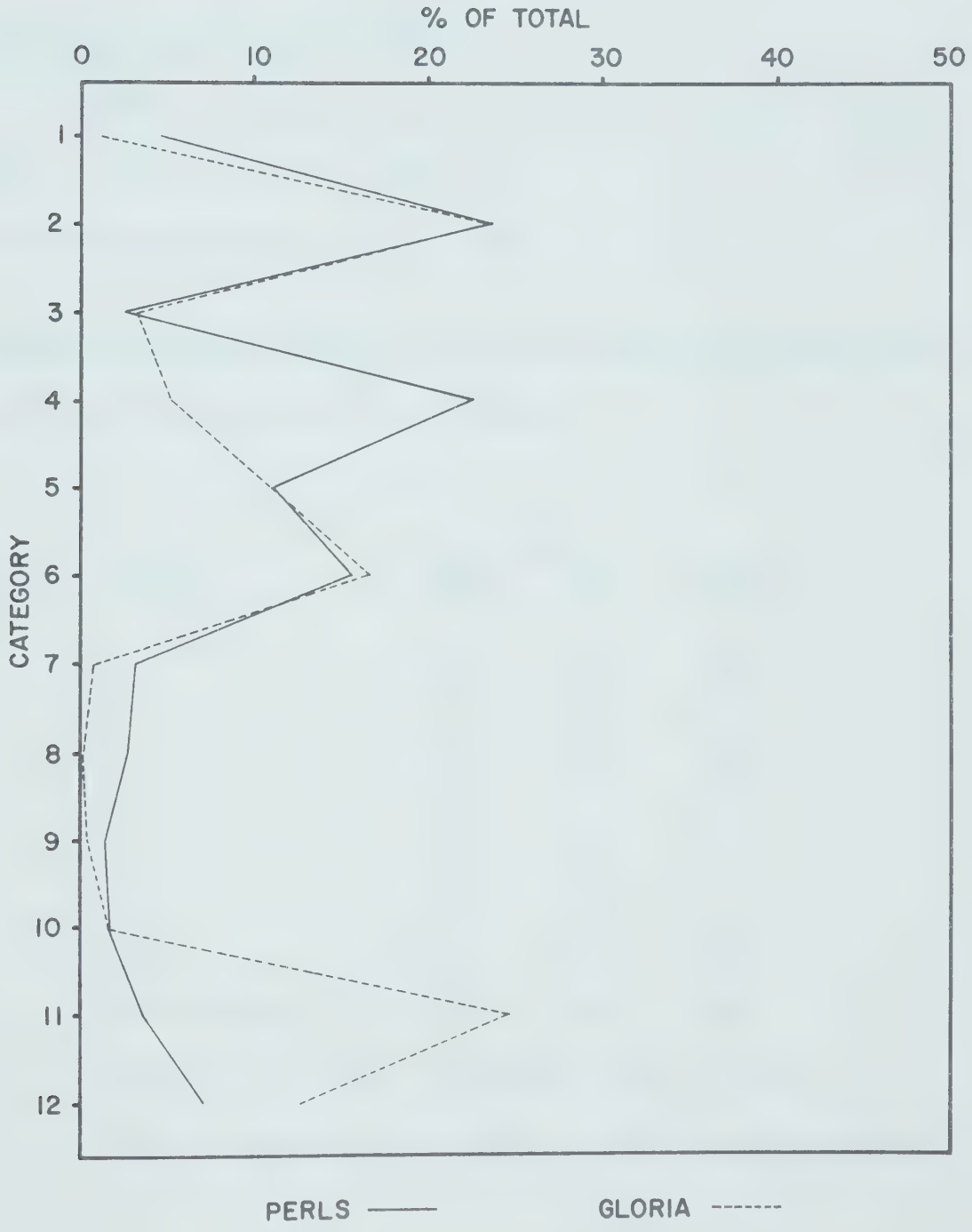
> all of a sudden as I'm talking to you--gee--how nice I can talk to you, and I want you to approve of me, and I respect you, but I'm miffed that my father couldn't talk to me like you are.
>
> And yet I really want acceptance and love from him. I mean--I know he loves me, but . .
>
> He doesn't hear. I went back home to him about two years ago, really wanting to let him know I loved him, although I'd been afraid of him--he doesn't hear me--he just keeps saying things like: "Honey, you know I love you, you know I've always loved you." He doesn't hear.
>
> Yet I feel cheated.

> and again that's a hopeless situation. I tried working on that, and I feel that's just something I have to accept. My father just isn't the type of man I'd really like. I'd like somebody more understanding and caring. He cares, but not in a way we can--communicate.
>
> and that's why I like substitutes. That's why I like talking to you, and I like men that I can respect--doctors--and I keep sort of underneath feeling like we're real--you know--sort of like a substitute father.

Under each personality type, Bales has hypothesized the quality of the interaction in terms of his categories; not only how the group member will behave, but how others in the group will react to his behaviour. Since this research is concerned not only with identifying the salient features of the personality, but also the effect that these characteristics will have upon the client, the data for Gloria will be examined from an interactional perspective, using Bales' method. The reaction to the personality type identified for each therapist, as hypothesized by Bales, will first be set out, and then compared with the IPA codings for Gloria as she worked with each therapist. Graphic representations (Figures 4,5&6) of the interaction profiles of each therapist with Gloria, are presented in conjunction with the summary of IPA codings for Gloria; it is hoped that these will be useful in visualizing the interaction between therapist and client.

FIGURE 4

Graph of Gloria's Profile with Perls



Reactions to the Personality Type of Each Therapist, as Hypothesized by Bales, Compared with Codings of Gloria's Behaviour as She Worked With Each Therapist

(a) Reaction to Type AVE (Perls)

Unfortunately, little can be said for Gloria's interaction with Perls, as Bales does not hypothesize on the quality of interaction, in terms of categories, for Type AVE.

Summary of Bales' Codings for Gloria Compared with Percentage of Totals Obtained with Ellis and Rogers

TABLE 5

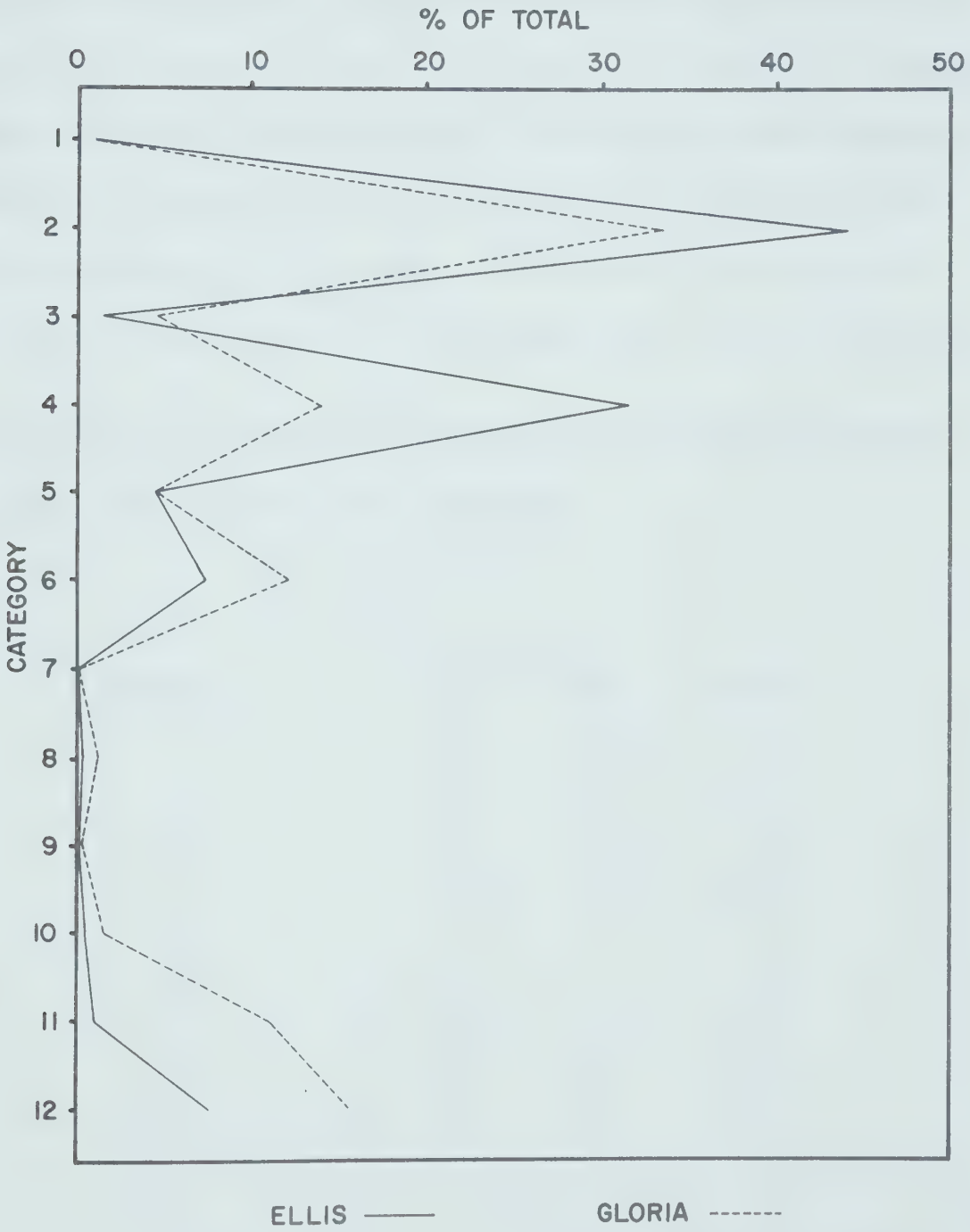
Category	Gloria with: Perls	Ellis	Rogers
1	1.2	1.2	2.5
2	22.6	33.8	40.4
3	3.1	5.1	4.9
4	5.1	14.2	5.5
5	11.1	3.9	3.6
6	16.7	11.9	11.9
7	.9	.3	.3
8	.3	1.2	1.0
9	-	.3	.3
10	1.9	1.5	.8
11	24.6	11.0	25.1
12	12.5	15.7	3.7
Total number of acts:	679	334	955

Time for interview: 23 minutes and 31 seconds

(for total number of acts in each category see Appendix A)

FIGURE 5

Graph of Gloria's Profile with Ellis



(b) Reaction to Type UN (Ellis)

The reactions to the UN member are usually negative, although he may have a small clique for whom he vicariously expresses aggression. Negative interaction seems to elicit negative interaction from most others. They are likely to disagree (Category 10), show tension or laugh (Category 11), and seem unfriendly (Category 12). They are low in seeming friendly (Category 1) and dramatizing and joking (Category 2). They address little information (Category 6) or opinion (Category 5) to him, and expect to be rejected if they do.

Summary of Bales' Codings for Gloria Compared With Percentage of Totals Obtained with Perls and Rogers

TABLE 6

Category	Gloria with: Ellis	Perls	Rogers
1	1.2	1.2	2.5
2	33.8	22.6	40.4
3	5.1	3.1	4.9
4	14.2	5.1	5.5
5	3.9	11.1	3.6
6	11.9	16.7	11.9
7	.3	.9	.3
8	1.2	.3	1.0
9	.3	-	.3
10	1.5	1.9	.8
11	11.0	24.6	25.1
12	15.7	12.5	3.7
Total number of acts:	334	679	955

Time for interview: 18 minutes and 20 seconds

(for total number of acts in each category see Appendix A)

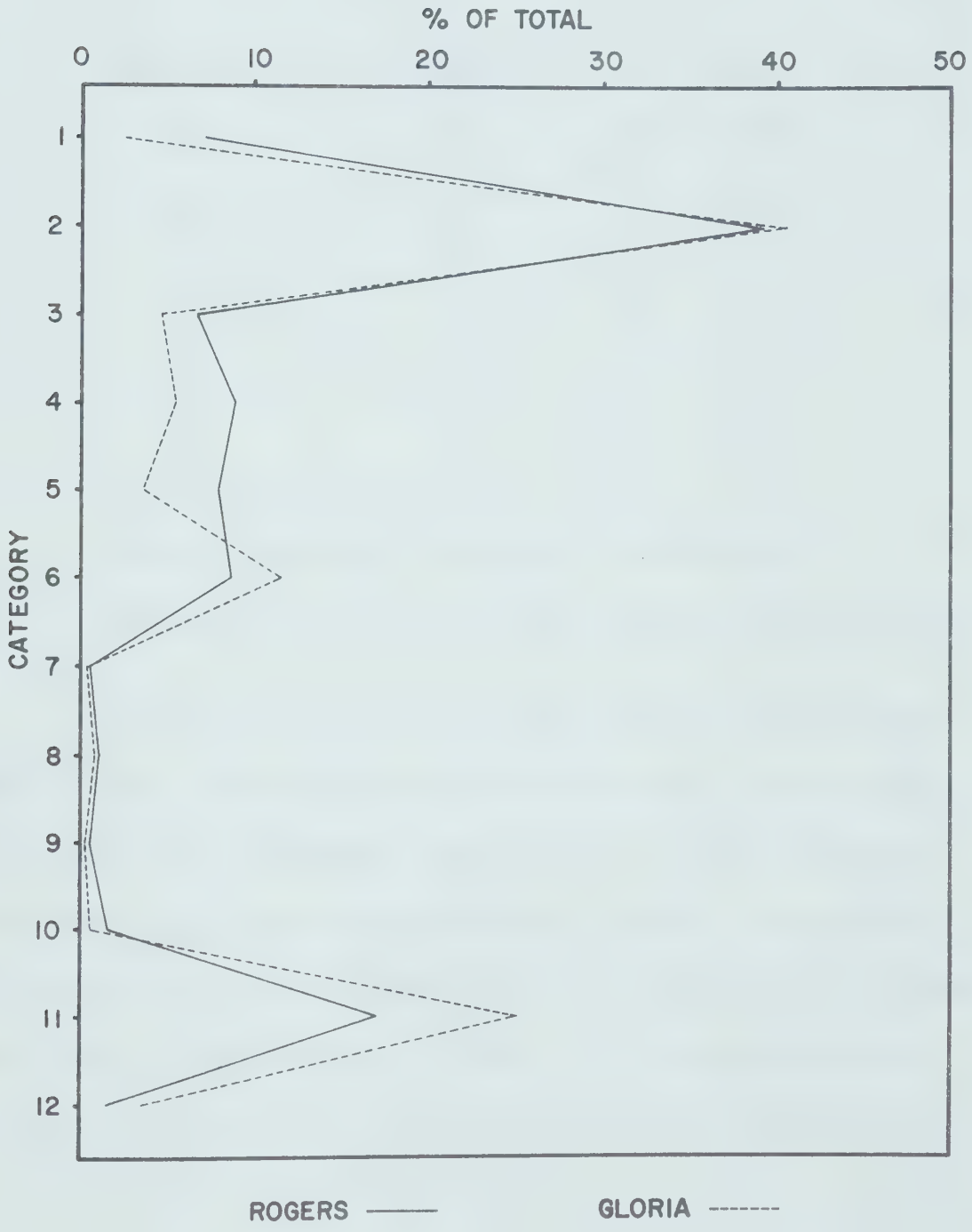
The Bales' codings obtained for Gloria in the interview with Ellis agree with Bales' hypothesized reactions, with the exception of Category 11 (shows tension), which is the lowest with Ellis of the three therapists. Gloria's behaviour is less friendly, she disagrees more, and is much more hostile towards Ellis than towards Rogers. In the task area, Gloria's behaviour is about the same with Ellis and Rogers, both of which are lower than when she is with Perls.

(c) Reaction to Type B (Rogers)

In response to the dramatization or fantasy presented by the B member, others also tend to laugh and show tension and to dramatize and joke. The B member is markedly low on receiving agreement, but he tends not to receive disagreement either. He is low on both, presumably, because he avoids nearly all task-oriented attempts. He is not the usual target of hostility, in fact, others are low on seeming unfriendly to him. Often, perhaps, they do not take his heresies very seriously. One kind of attention he may attract from others is requests for information. These may be attempts to draw him out, to clarify his meaning, which is often cryptic and vague, and to elicit more positive reactions from him. If so, the attempt usually fails. He is balanced and probably ambivalent as to positive and negative feeling, and is average on both seeming friendly and on seeming unfriendly.

FIGURE 6

Graph of Gloria's Profile with Rogers



Summary of Bales' Codings for Gloria Compared With Percentage of Totals Obtained with Perls and Ellis

TABLE 7

Category	Gloria with: Rogers	Perls	Ellis
1	2.5	1.2	1.2
2	40.4	22.6	33.8
3	4.9	3.1	5.1
4	5.5	5.1	14.2
5	3.6	11.1	3.9
6	11.9	16.7	11.9
7	.3	.9	.3
8	1.0	.3	1.2
9	.3	-	.3
10	.8	1.9	1.5
11	25.1	24.6	11.0
12	3.7	12.5	15.7
Total number of acts:	955	679	334

Time for interview: 31 minutes and 43 seconds

(for total number of acts in each category see Appendix A)

The Bales' codings obtained for Gloria in the interview with Rogers agree with Bales' hypothesized reactions. The percentage of Gloria's acts in Category 2 (fantasy), and Category 11 (tension) are higher with Rogers than with either of the other two therapists. At the same time, Gloria also shows the least amount of disagreement and hostile behaviour towards Rogers. The lowest percentage of acts occur in the task area with Rogers (22.6%) compared with 34.1% with Perls, and 31.8% with Ellis.

Summary

Evidence has been provided that Gloria does behave differently with each therapist, although not to such an extreme degree that she is identified as a different personality type with each of them. The personality type indentified for her with each therapist is Type NB (Negative-Backward). The salient features of this type are resistance to social conformity, particularly social roles expected of them, and also general unfriendliness towards others. Gloria's behaviour with the therapists appears to be similar to that hypothesized by Bales, as she responds to the salient features of their personalities.

Unfortunately, the limitations of this study do not make it possible to analyze (in the same way as has been done for Gloria) the effect of Gloria's personality upon each of the therapists. However, since a personality type has been identified for Gloria, and the salient features of her personality identified, some comments, of a speculative nature, are offered.

According to Bales' system, Gloria, as well as the three therapists bring with them into the counseling interview certain enduring personality characteristics; but movement, in one direction or another will occur as they interact with each other. Gloria appears to react to Ellis' domineering, hostile behaviour with an increase in

hostile behaviour, and to Rogers' non-task oriented behaviour by increased behaviour in the fantasy category. According to Bales, other members are likely to respond to the NB member (Gloria) by seeming unfriendly, and by showing tension and laughing. It seems plausible to suggest then, that the interaction between Ellis and Gloria will be characterized by negative behaviour by both therapist and client, with increasing negativeness on the part of the client as she stubbornly resists the therapists' domineering attempts to "teach" her, while at the same time ignoring any objections on her part. While Ellis openly agrees with the identification of those characteristics associated with the "upward" aspects of his personality type, he appears to have less insight into the "negative" aspects, since he says in his comments after the interview with Gloria: "She did not feel an attack on her; she felt that I was supporting her if anything, and she ended up, I thought, rather optimistically feeling that I had given her several ideas of what she could do in the future."

Rogers' nontask orientation complements Gloria's similar characteristics, and there is an increase in behaviour in the fantasy category for both therapist and client. Although Gloria exhibits the least amount of hostile behaviour towards Rogers, in response to his nonhostile, noncontrolling behaviour, there is evidence in the film that she is irritated or annoyed by his vague, evasive answers to her direct questions. It should also be noted

that fewer acts were coded for Gloria in Category 1 (seems friendly) than for any of the therapists, despite the fact that she appeared to be a willing participant in the filmed sessions.

Little has been said about Perls because Bales has little to offer in describing Type AVE. More behaviour is coded in the task areas for both therapist and client, but his controlling behaviour to keep the client in the "here and now" in opposition to her nontask - orientation, increases the client's hostile behaviour.

Bales says: "Though imperfect in many ways, I believe that the system does have some tangible predictive power (Bales, 1970, p. 21)." A prediction about which therapist Gloria would choose, based on this analysis of behaviour, would eliminate Ellis, and pose a dilemma in choosing between Ellis and Perls. The positive aspects of the therapeutic climate provided by Rogers, is diminished by the observation of the effects upon the client of his vague, evasive answers to her direct questions; while what appears to be the beginning of a growth-promoting relationship with Perls, is affected by the hostility his methods appear to elicit in her.

Gloria provides some comments at the end of the sessions, in response to questions put to her by Dr. Shostrum:

> Yeh--first of all I found that I was the most relaxed and the most comfortable with Dr. Rogers, and I enjoyed talking to him. I felt free--and I was afraid with Dr. Perls. And I wasn't near as comfortable with him.

Dr. Ellis I couldn't keep up with--I had to think more with him and I didn't feel as sharp with him--it took me awhile to sink in what he was saying.

I was surprised to see I felt my more lovable soft caring self with Dr. Rogers, and I even felt more free and open about sex--and I was surprised with that. And Dr. Ellis I just--I will say I felt more cold toward Dr. Ellis--I didn't have enough feeling--I was so busy trying to think with him that I didn't have enough feeling there. And I felt the most--oh--the biggest amount of emotions come out with Dr. Perls.

Gee--that's hard to think what I learned--I found that if I would just see a man like Dr. Rogers it would be harder for my anger and my spit-fire self to come out, so I don't think it would be as full balanced therapy for me anyway. I tend to lean on him too much maybe. And Dr. Perls I can see that I'd want to get in there and fight, so he--ah--especially with Dr. Perls and Dr. Rogers almost a perfect combination for me, because I can be so much more of my one side with Dr. Perls, and the opposite side with Dr. Rogers. And I felt unfinished, especially with Dr. Perls. I wanted more--I wanted to go on--I felt real let down.

. . . and my thinking self with Dr. Ellis. Yes, exactly, that's perfect, because that's what it was--my thinking self with Dr. Ellis. And I felt unfinished with Dr. Ellis too, because it couldn't sink in enough. I would have liked more time to be able to appreciate what he had to tell me.

. . . yes, and I will say one more thing about the therapists. I feel that if I were to go into therapy, especially being brand new, I would choose someone like Dr. Rogers, because it wouldn't frighten me so, but I think at the stage of the game I'm at right now that Dr. Perls would be the most valuable to me. So he isn't quite as coddling, but I think I could really get a lot from him, although I'd want to battle with him too--but I feel that I did get a lot from him.

Well, I appreciate that--I enjoyed it very much.

CHAPTER V

SUMMARY OF FINDINGS, AND SOME IMPLICATIONS FOR PSYCHOLOGY AND EDUCATION

The purpose of this research study has been to record and analyze, according to Bales' system, the behaviour of three therapists counseling the same client, as seen in the film Three Approaches to Psychotherapy. This chapter will summarize the findings from the IPA analysis, and present conclusions about the research findings. Some implications of the study for psychology and education will be advanced.

Summary Statement

Using Bales' system, the therapists' behaviours were found to differ, but the behaviour of each was found to be consistent (with the exception of one category in Rogers' profile) with his theory of counseling. A group role or personality type was identified for each therapist, and the client Gloria, and the salient characteristics for each personality specified. These characteristics were found, upon analysis of the therapists' published writings, and upon Gloria's statements in the three counseling sessions, to reflect not only the group role for each, but also the more enduring personality characteristics. Gloria's behaviour with two of the therapists (Rogers

and Ellis) was analyzed, and it was found that her response to each of them was consistent with Bales' hypothesized interactional response for the specified personality type. Some suggestions were put forth as to the effect that Gloria's personality characteristics might have upon the interaction in the therapeutic sessions. And finally; a prediction was made, based on the Bales' findings, as to which therapist Gloria would be likely to choose if she were to continue in therapy. This prediction was corroborated by Gloria's statements at the conclusion of the counseling sessions. Bales' system therefore, appears to be a useful instrument to record and analyze the significant behaviour of both therapist and client, as a pre-requisite for identification of common elements resulting in client change.

Viewing the films, I was reminded of C. P. Snow's statement that when a friend dies, not only do we lose the pleasure of his friendship, but we lose as well those aspects of others' personalities that he was able to bring forth, and which we ourselves are unable to elicit. Each therapist and Gloria, according to Bales, bring certain enduring personality characteristics into the interview, and each is able, because of these characteristics, to elicit certain, but not all, aspects of the others' personalities. To Rogers we are indebted for much of the information about Gloria; she feels free to talk to him, and introduces several different themes into the interview. Ellis,

because he believes that he knows right from the beginning what is wrong with the client, is intent upon "teaching" the client, and nothing new is added by Gloria in his interview. Perls is prepared to observe, and to allow the client to use him as a "projection screen" to enable the client to find the "holes" in his own personality. Believing that people do not come into therapy for a cure, but rather to "improve" upon their neurosis, Perls is not willing for the client to determine the conditions of therapy, and thus arouses Gloria's hostility. He does however, provide her with some insights into her behaviour in therapy, particularly the discrepancy between her verbal and nonverbal behaviour.

Implications for Psychology and Education

This study, although limited, does have implications for psychology and education. One of the major problems in research in this field is the lack of correlation between process and outcome. Greater precision in research can only be achieved through study of the ongoing process, but process variables must be rigorously related to outcome variables. Truax and Carkhuff report a "fairly exciting finding dealing with process and outcome of psychotherapy" obtained by Butler (1960), who found "clear evidence that detectable changes can and do occur in even the early stages of the counseling relationship (p. 376). The

evidence was obtained from changes in self-sorts (using Q-sorts) as early as the 8th interview. The present study provides evidence from the Bales' analysis, confirmed by the client's statements, (which could be considered as providing similar evidence to that of the self-sort) that there are detectable elements in the counseling relationship which could lead to change, as early as the first interview.

The contradictory evidence obtained from self-reports compared with results from the 'objective' viewing of behaviour, brings into focus the obvious flaws in research which relies solely on self-reports and therapist ratings as a source of data. Self-reports however, when used as extra data, to corroborate or negate the findings from the 'objective' codings, can be extremely useful, as evidenced from this research.

The many discrepancies observed between verbal and nonverbal behaviours (particularly Rogers and Gloria) make us aware of the need for using only direct observation or a filmed recording, and a method of scoring (such as Bales IPA) which provides for the scoring of both verbal and nonverbal behaviours.

It also makes us more aware of the need for a detailed analysis of the ongoing counseling process. It is not enough to accept the therapist's statement about what he is doing, or the client's statement about how he is feeling. Nor is it enough in training counselors, to

expose them to a "global" approach to viewing the counseling process without any attempt to train them to look critically at the behaviour of the therapist or client, or to make a comparative analyis of the different methods of counseling.

Analysis of the ongoing process can be studied for different purposes. Using material from this film it is possible, for instance, to compare how the different therapists deal with direct questions put to them by the client, how they react to different themes introduced into the interview by Gloria, and more basically, how the therapist treats the client as a 'person.'

Rogers, having already responded to Gloria's statement that: "Gee, I'd like you for a father," by saying: "You look like a pretty nice daughter to me," engages in the following conversation with Gloria at the end of the interview:

C: Um--and that's why I like substitutes. That's why I like talking to you--I like men that I can respect--doctors--and I keep sort of underneath feeling like we're real--you know--sort of like a substitute father.

T: I don't feel that's pretending.

C: Well, you're not my father (laughs, licks lips twice).

T: No--I meant about the real close business.

C: Well--see--I sort of feel that's pretending too--because I can't expect you to feel very close to me--you don't know me that well (smiles).

T: All I can do is what I am feeling--that is--
I feel close to you in this moment. (End of interview)

Compared with Rogers' behaviour in the interview, we have the following sample of Perls' behaviour with Gloria near the beginning of their interview:

T: O.K., are you a little girl?

C: Well--no--but it's the same feeling.

T: Are you a little girl?

C: This feeling reminds me of it.

T: Are you a little girl?

C: No--no--no (smiles).

T: How old are you?

C: Thirty (facial expression).

T: Then you are not a little girl.

C: No (puzzlement).

T: O.K., so you are a thirty year old girl who is afraid of a guy like me.

Another time Gloria says:

C: . . . it's like I want you to respect me more as a human being--that I've got feelings.

T: . . . I respect you so much as a human being that I refuse to accept the phoney part of yourself, and I trust myself to the genuine part. Right now the last few minutes you were wonderfully genuine--you weren't playing any more--I could see you really hurting.

And later:

C: But you seem so detached--you don't seem to

care that I'm mad at you. I feel like you're not recognizing me at all Dr. Perls--not a bit.

T: That is quite true. Our contact is much too superficial to be involved in caring. I care for you as far as right now you are my client. I care for you as far as I'd like, like an artist, to bring something out which is hidden in you. This is as far as I care (butts cigarette but continues to look steadily at Gloria).

Behaviour, such as that exhibited by Rogers, should alert counselors (particularly those with client-centered orientation) to look more critically at the "necessary conditions for therapeutic change."

Studies such as the present one point to the need for a more specific, controlled, experimental investigation of psychotherapy, similar to that presently being done on teaching methods. Limited as this study is, it does provide some guidelines for experiments of the future. For an experiment of an ideal kind we should have a larger sample--three groups of clients working with three therapists of different orientations, plus a control group undergoing no therapy. Observers using an objective method of recording both verbal and nonverbal behaviours are needed, and instruments for sampling and recording client's behaviours before, after, and during therapy. A more complete picture of the client's emotional behaviours could thus be acquired, and related to the outcome of therapy, both immediately following therapy, and again a year later.

Hopefully, at some time in the future, psychotherapists who at present are strongly under the influence of the Rogerian rhetoric will no longer substitute a technique characterized by lack of concern for the real nature of the client's problem (as provided by a proper diagnostic procedure), an irresponsibility towards the outcome of treatment, and a devotion to certain therapeutic regimes of doubtful validity. Suitably modified, this general critique of Rogers as a theoretician and as a practical exponent of psychotherapy, might also be applied to Ellis, and with perhaps less emphasis to Perls.

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APPENDIX A

INTERRATER RELIABILITY OF THE BALES' CODINGS

TABLE A.1

Interrater reliability between rater A (Dr. McLeish) and rater B (author) for Perls

(Scott's 'r' Coefficient)

Category	A	B	A%	B%	% Diff.	Ave.%	Ave.%^{2}	Ave.%^{2}/100
1	17	16	4.5	4.0	.5	4.3	18.49	.185
2	85	94	22.7	23.7	1.0	23.2	538.24	5.382
3	6	11	1.7	2.8	1.1	2.3	5.29	.053
4	83	88	22.2	22.2	.0	22.2	492.84	4.928
5	40	45	10.7	11.1	.4	10.9	118.81	1.188
6	66	57	17.7	14.4	3.3	16.2	262.44	2.624
7	13	10	3.5	2.5	1.0	3.0	9.00	.090
8	12	18	3.3	4.5	1.2	3.9	15.21	.152
9	8	5	2.2	1.8	.4	2.0	4.00	.040
10	4	8	1.1	2.0	.9	1.6	2.56	.026
11	18	11	4.8	2.8	2.0	3.8	14.44	.144
12	22	33	5.9	8.3	2.4	7.1	50.41	.504
Total	374	396			14.2			15.316

Interrater reliability between rater A & B for Perls = .83

TABLE A.2

Interrater reliability between rater A (Dr. McLeish) and rater B (author) for Ellis

(Scott's 'r' Coefficient)

Category	A	B	A%	B%	% Diff.	Ave.%	Ave.%^{2}	Ave.%^{2}/100
1	7	7	1.1	1.2	.1	1.2	1.44	.014
2	295	226	47.2	41.1	6.1	44.2	1953.64	19.536
3	9	11	1.4	2.0	.6	1.7	2.89	.029
4	200	176	32.0	32.0	.0	32.0	1024.00	10.240
5	13	38	2.1	6.9	4.8	4.5	20.25	.203
6	48	40	7.7	7.3	.4	7.5	56.25	.563
7	-	-	-	-	-	-	-	-
8	3	2	.4	.4	.0	.4	.16	.002
9	-	-	-	-	-	-	-	-
10	3	3	.5	.5	.0	.5	.25	.003
11	3	9	.5	1.6	1.1	1.1	1.21	.012
12	44	38	7.0	6.9	.1	7.0	49.00	.490
Total	625	550			13.2			31.092

Interrater reliability between raters A & B for Ellis = .81

TABLE A.3

Interrater reliability between rater A (Dr. McLeish) and rater B (author) for Rogers

(Scott's 'r' Coefficient)

Category	A	B	A%	B%	% Diff.	Ave.%	Ave.%^{2}	Ave.%^{2}/100
1	29	30	6.6	7.1	.5	6.9	47.61	.476
2	189	154	42.8	36.3	6.5	39.6	1568.16	15.682
3	26	30	5.9	7.1	1.2	6.0	36.00	.360
4	40	45	9.1	10.6	1.5	9.9	98.01	.980
5	32	35	7.3	8.2	.9	7.8	60.84	.608
6	28	46	6.4	10.9	4.5	8.7	75.69	.757
7	4	1	.9	.2	.7	.6	.36	.004
8	6	3	1.3	.6	.7	1.0	1.00	.010
9	0	1	-	.2	.2	.1	.01	.000
10	1	2	.2	.4	.2	.3	.90	.009
11	79	69	17.9	16.3	1.6	17.1	292.41	2.924
12	7	8	1.6	1.6	.0	1.6	2.56	.026
Total	441	424			18.5			21.834

Interrater reliability between raters A & B for Rogers = .76

TABLE A.4

Interrater reliability between rater A (Dr. McLeish) and rater B (author)

for Gloria with Perls

(Scott's 'r' Coefficient)

Category	A	B	A%	B%	% Diff.	Ave.%	Ave.%^{2}	Ave.%^{2}/100
1	11	5	1.6	.7	.9	1.2	1.44	.014
2	165	143	24.2	21.2	3.0	22.7	515.29	5.153
3	17	24	2.5	3.5	1.0	3.0	9.00	.090
4	38	32	5.6	4.7	.9	5.2	27.04	.270
5	61	90	8.9	13.3	4.4	11.1	123.21	1.232
6	122	105	17.9	15.5	2.4	16.7	278.89	2.789
7	5	6	.8	.8	.0	.8	.64	.006
8	-	3	-	.4	.4	.2	.04	.000
9	-	-	-	-	-	-	-	-
10	10	15	1.5	2.2	.7	1.9	3.61	.036
11	170	166	25.0	24.5	.5	24.8	615.04	6.150
12	82	87	12.0	12.9	.9	12.5	156.24	1.562
Total	681	676			15.1			17.302

Interrater reliability between raters A & B for Gloria with Perls = .82

TABLE A.5

Interrater reliability between rater A (Dr. McLeish) and rater B (author) for Gloria with Ellis

(Scott's 'r' Coefficient)

Category	A	B	A%	B%	% Diff.	Ave.%	Ave.%^{2}	Ave.%^{2}/100
1	4	4	1.2	1.2	.0	1.2	1.44	.014
2	108	120	32.9	35.4	2.5	34.2	1169.64	11.696
3	17	16	5.2	4.7	1.5	5.0	25.00	.250
4	45	50	13.6	14.7	1.1	14.2	201.64	2.016
5	12	13	3.6	3.8	.2	3.7	13.69	.137
6	47	32	14.3	9.5	4.8	11.9	141.61	1.416
7	1	1	.3	.3	.0	.3	.09	.001
8	4	4	1.2	1.2	.0	1.2	1.44	.014
9	-	1	-	.3	.3	.2	.04	.000
10	6	4	1.8	1.2	.6	1.5	2.25	.023
11	39	34	11.8	10.0	1.8	10.9	118.81	1.188
12	46	60	13.9	17.7	3.8	15.8	249.64	2.496
Total	329	339			16.6			19.251

Interrater reliability between raters A & B for Gloria with Ellis = .80

TABLE A.6

Interrater reliability between rater A (Dr. McLeish) and rater B (author) for Gloria with Rogers (Scott's 'r' Coefficient)

Category	A	B	A%	B%	% Diff.	Ave.%	Ave.%^{2}	Ave.%^{2}/100
1	23	24	2.5	2.5	.0	2.5	6.25	.063
2	402	369	42.9	38.1	4.8	40.5	1640.25	16.403
3	47	45	5.0	4.7	.3	4.9	24.01	.240
4	47	57	5.0	5.9	.9	5.5	30.25	.303
5	27	41	2.9	4.2	1.3	3.6	12.96	.130
6	101	126	10.8	13.0	2.2	11.9	141.61	1.416
7	2	3	.2	.3	.1	.3	.09	.001
8	10	10	1.0	1.0	.0	1.0	1.00	.010
9	3	3	.3	.3	.0	.3	.09	.001
10	6	10	.6	1.0	.4	.8	.64	.006
11	230	249	24.5	25.7	1.2	25.1	630.01	6.300
12	39	31	4.2	3.2	1.0	3.7	13.69	.137
Total	937	968			12.2			25.010

Interrater reliability between raters A & B for Gloria with Rogers = .84

APPENDIX B

COPY OF THE LETTER FROM PSYCHOLOGICAL FILMS

PSYCHOLOGICAL FILMS
189 NORTH WHEELER STREET • ORANGE, CALIFORNIA 92669 • (714) 639-4646

Feb. 6, 1974

Mrs. Lilian Steen
13007 Grandview Drive
Edmonton, Alberta, Canada

Dear Mrs. Steen:

In answer to your questions in your letter of Jan. 29th regarding our film series, "Three Approaches to Psychotherapy,":

1. The series was produced in 1965.
2. Gloria was a patient of Dr. Shostrom's (Producer of the Series)
3. Gloria saw the therapists in the order of the films.
4. Only setting up time elapsed between seeing the therapists.
5. The introductions were all recorded at one time by the therapists before the therapy sessions started. (All in one day.)
6. The summations were dictated to a stenographer immediately following each session. When all sessions were completed, each therapist was filmed with his summation.
7. Gloria is a friend and we are aware of her present circumstances. We suggested doing a follow up film, but she no longer lives in this area.
8. Many persons have used the series for their own uses but I don't know of any published research.

We sell transcripts of this series also. If they would be of any use to you, the transcripts cost $10 plus shipping. We have also enclosed a brochure describing the films for you.

Sincerely,

APPENDIX C

TABLES OF PERSONALITY TYPES

TABLE C

Personality Types for the Therapists

ROGERS	PERLS	ELLIS
U 1111 D 11 2U	U 111 D 11 1 U	U 11111 D 1 (4U)
P 111 N 111 0	P 1 N 111 2N	P 1 N 11111 (4N)
F 1 B 11111 (4B)	F 11 B 111 1 B	F 11 B 1111 2B
TYPE B	TYPE AVERAGE	TYPE UN

* A figure of 2 or less is not included in computing the personality type

Personality Types for Gloria with Each of the Therapists

ROGERS	PERLS	ELLIS
U 1111 D 11 2U	U 111 D 11 1U	U 111 D 1 2U
P 1 N 11111 (4N)	P 1 N 11111 (4N)	P 1 (4N) N 11111
F 1 B 11111 (4B)	F 1 B 111111 (5B)	F 1 B 11111 (4B)
TYPE NB	TYPE NB	TYPE NB

APPENDIX D

TRANSCRIPTS OF INTERVIEWS

D.1

FRITZ PERLS WITH GLORIA

Dr. Perls is standing at the door to greet Gloria as she enters. He turns to the left and moves towards the chair, left hand with cigarette moves from his face down to his side. Gloria moves towards the settee, sits with a "plop" and puts her large handbag on the seat to her right. She crosses her legs, puts her right arm on back of settee, turns head to right to look into her purse, opens it and takes out cigarettes and matches. Perls sits down, butts cigarette in ashtray to left on the table. He then leans forward, clasps hands in front. Gloria is lighting a cigarette and looks up as he speaks.

T: We are going to have an interview for half an hour (pause).

C: Right away I'm scared (laughs, starts to light cigarette and then puts both hands out to side in an open gesture).

T: You say you're scared, but you're smiling. I can't understand how one can be scared and smile at the same time.

C: (looking down, fumbles with cigarette, lights it, holds it in left hand) And I'm suspicious of you. I think you understand very well--I think you know that (both, shoulder high, open, palms to self, then puts right arm on back of settee) when I get scared I laugh or I kid to cover up.

T: But do you have stage fright?

C: Uh--I don't know--I'm mostly aware of you (left towards Perls, then up to neck). I'm afraid that--uh--I'm afraid you're going to have such a direct attack--that you're going to get me in a corner (hand to neck, fingers around neck) and I'm afraid of it. I want you to be more on my side.

T: (overlapping) You say I get you in your corner--you put your hand on your chest--this your corner?

C: Well--it's like (right up to neck, arms close to body then in lap)--yeh--it's like I'm afraid--you know.

T: Where would you like to go? Can you describe the corner you like to go to?

C: (frowning, left hand motions to corner, then both arms close to body, puzzlement) Yeh--uh--it's back in the corner where I'm completely protected.

T: There you would be safe of me--from me.

C: (puzzlement) Well--I know I wouldn't really (both in lap, circular movements with hands) but it's still safer.

T: (overlapping) We'll make you away in this corner, and you're perfectly safe now. What would you do in that corner?

C: I'd just sit (shakes head).

T: Just sit?

C: Yeh (puzzlement).

T: Now, how long would you sit?

C: I don't know (leans forward and uses ashtray with right hand) but this is so funny as you're saying this--this reminds me of when I was a little girl--everytime I was afraid I'd feel better sitting in a corner--panicky (swallows)--

T: (overlapping) O.K.--are you a little girl?

C: Well--no (puzzlement, left up to chin)--but it's the same feeling.

T: Are you a little girl?

C: This feeling reminds me of it (left under chin).

T: Are you a little girl?

C: No--no--no (smiles).

T: How old are you?

C: Thirty (facial expression).

T: Then you are not a little girl.

C: No (puzzlement).

T: O.K.--so you are a thirty year old girl who is afraid of a guy like me.

C: I don't even know if I'll--I do know I'll be afraid of you. I get real defensive (left up to neck) with you (smiles, licks lips).

T: Now--what can I do to you?

C: You can't do anything--but I can sure feel dumb--and I can feel stupid for not having the right answers.

T: Now what would it do to you to feel dumb and stupid?

C: I hate it (shakes head) when I'm stupid.

T: What would it do for you to be dumb and stupid? Let me put it so--

like this--what would it do to me (leans back in chair, right hand gestures towards Gloria and then to self, then shakes finger at Gloria) if you would play dumb and stupid?

C: That makes you (nods head up and down) all the smarter, and all the higher (left above head) above me. Then I really have to look up to you because you're so smart--yeh.

T: Ah--yah--you butter ("buttering" movement with right hand) me up right and left.

C: No, I think you can do that all by yourself.

T: Ah--I think the other way round (right finger pointing at Gloria), if you play dumb and stupid you force me (points to self) to be more explicit (points to Gloria).

C: That's been said to me before (Perls nods) but I don't buy it--I don't.

T: Well, what are you doing with your feet now (looks down, points with right hand)?

C: Wiggling them (laughs).

T: What's the joke now?

C: I think you're going to notice everything I do--gee (laughs).

T: You want me--

C: I want you to help me become more relaxed--yes--I don't want to become so defensive with you--I don't like to feel so defensive. (pause) Uh--you're acting like--you're treating me as if I'm stronger than I am, and I want you to protect me more, and be

nicer to me.

T: (right hand cupped with palm up and fingertips touching) Are you aware of your smile--you don't believe a word you say.

C: I do so (laughs and Perls laughs also)--I know you're going to pick on me for it.

T: Sure--you're a bluff--you're a phoney (puts cigarette in mouth).

C: Do you believe--are you meaning that seriously?

T: Yeh (nods)--you see, if you're afraid--if you laugh--if you giggle--if you squirm--it's phoney--you put on a performance for me (puts cigarette in mouth).

C: Ohh--I resent that--very much.

T: Can you express it?

C: Yes sir--I most certainly am not (moves head up and down) being phoney. I will admit this (hand to chest), it's hard for me to show my embarrassment, and I hate to be embarrassed, but boy (left, "rejecting" motion) I resent you calling me a phoney. Just because I smile when I'm embarrassed, or I'm put in a corner, doesn't mean I'm being a phoney.

T: Wonderful (puts right hand out to "shake" hands). Thank you--you didn't smile for the last minute.

C: Well (looks away)--I'm mad at you (left, jerky movements; right, butts cigarette).

T: That's fine--you didn't have to cover up your anger with your smile.

At that moment--at that minute--you were not a phoney.

C: Well, at that (looks away) minute I was mad though--I wasn't embarrassed.

T: When you're mad you're not a phoney.

C: I still resent that (hits seat of settee with left hand). I'm not a phoney when I'm nervous.

T: Again--again (Gloria hits it twice).

C: I want to get mad at you (laughs). I--I--you know what I--

T: I--I--I--

C: (leans forward) I want you on my level so I can pick on you, just as much as you're picking on me.

T: O.K.--pick on me.

C: (looks down, butts cigarette, moves legs slightly, pauses) I have to wait (both, palms up, circular movements) until you say s omething I can pick on (smiles).

T: What does this mean? Can you develop this movement (circular)?

C: It's--I can't find words--I wanna (continues movement)--

T: Develop this--as if you were dancing.

C: (laughs, puts left hand up to hair) I want to start all over again with you (smiles).

T: O.K.--let's start all over.

C: I know what corner I'd like to put you in. I'd like to ask you (head cocked) a question, because I have a feeling you don't like me right

off the bat, and I want to know if you do?

T: Can you now play Fritz Perls not liking Gloria? What would he say?

C: (looks away, curls lip) He'd say, "She's phoney" for one (nods head).

T: Say, "You are a phoney."

C: "You're a phoney," and you're flip (head cocked), and you're a show off.

T: What would Gloria answer to that?

C: I'd (licks lips twice)--I know what I'd answer--I'd say, "I think you are too."

T: Now, so tell the story--tell me what a (Gloria smiling, looking down, hand to side of face) phoney I am.

C: Well--I--(smiles, left hand to hair)--

T: Say, "Fritz, you're a phoney."

C: Phoney is not quite the right word, but it's more like--a--a-- show off (left to side of face).

T: A show off?

C: Like you know all the answers (shakes head). And I want you to be more human--and that doesn't seem very human to me.

T: No other answers--just not very human?

C: Yeh--and right (left, jerky movements towards feet) away find out how I'm kicking my feet, and why am I doing like this (both, up and down)? Why are you doing like that (left motions to Perls)?

T: Oh dear, I've got eyes (dramatic hand movements). I can see you're

kicking your feet. I don't need a scientific computor to see you're kicking your feet. What's big about that? You don't need to be wise to see you're kicking your feet.

C: I know, but it seems like you're trying to find some reason for it.

T: I don't--it's your imagination.

C: O.K.--I know what I'd like from you--can I tell you what I'd like from you (leans forward)?

T: Yah (leans forward).

C: I'd like you to be aware that I'm kicking my feet, and to be aware that I'm giggling (both, open, palms up) when I'm really nervous, and accept it instead of putting (left, palm up) me on the defensive having to explain it. I don't want (left, palm up) to have to explain why I'm doing these things.

T: Did I ask you to explain?

C: You said, "Why am I," or "What am I doing?"

T: No--

C: Well--"What am I doing?" you said (left, palm up).

T: That's right (pointing to Gloria)--kicking your feet--I didn't ask you to explain it. It's your imagination (points to Gloria). (Perls sits back, points to self) That's not this Fritz--it's the Fritz of your imagination (cigarette to mouth)--big difference.

C: (big sigh, looking down, wiggling foot, sits back in chair).

T: Now, do this again.

C: (sigh, smiles).

T: Again.

C: (sigh, smiles).

T: How do you feel now? (Gloria motions with left, smiles).

C: I don't know (smiles, uses ashtray, licks lips twice).

T: Playing stupid.

C: I'm not playing stupid (looking away).

T: (overlapping) You're saying, "I don't know"--this is playing stupid. (Gloria puffs on cigarette, long pause, fiddles with hair) You did something with your hair there--is there by any chance something in my hair that you object to (Gloria sighs)?

C: No (shakes head).

T: No (pauses)--O.K.

C: No--but--I--uh--your hair and your features go along with the feeling I had about you earlier (hands to face). I had a feeling I could be afraid of you--and you're the type of person (puzzlement) that seems like you demand so much respect--and so you're (looks away, puzzlement, sighs)--

T: Please, play Fritz--I demand so much respect--play this Fritz you just saw (Gloria looks away).

C: Well, you know how smart I am (nods head up and down)--I know more about psychology than you do Gloria--so anything I say of course is right.

T: Can you say the same, as Gloria--something similar, as Gloria? Put on the same act, as Gloria--I demand respect because--

C: (puzzled look, rubs chin) I don't know. No, I don't. I identify it with my father (puzzlement), but not me. I don't feel I demand respect.

T: You don't demand respect?

C: No.

T: You should.

C: As a matter of fact I'd like more--I'd like you to respect me more.

T: Now you see--you do demand respect.

C: Alright--yeh--yes, as a matter of fact if I could demand (smile) respect from you, I would (nods head).

T: Do it (pause)--who's preventing you, except yourself?

C: Cuz I feel (moves head back and forth) if I get myself out on a corner, you're going to let me just drown. You're not going to help me one bit, and I know that I can't quite come up to (looks away) standards with you (puzzlement, looks away).

T: What should I do when you're in a corner (plays with match box)?

C: Encourage me to come out.

T: Ahh--you don't have enough courage to come out by yourself (circular). You need somebody to pull ("pulling gesture") little mamselle in distress out of her corner.

C: Yes.

T: So anytime you want somebody to pay attention to you, you crawl into a corner (points to corner) and wait till the rescuer comes along.

C: Yes, that's exactly what I'd like.

T: This is (motions to Gloria) what I call phoney.

C: Why is it phoney? I'm admitting to you what I am--how is that phoney?

T: That is phoney because--

C: Ohhh--

T: It's a trick--it's a gimmick--to crawl into a corner (points to corner), and wait there until somebody comes to your rescue.

C: I'm admitting it. I know what I'm doing--I'm not being phoney. (Perls is smoking) I'm not pretending I'm so brave. I resent that--I feel like you're saying unless I come out openly (waves right hand in air) and stand on my own I'm not a phoney. Baloney--I'm just as--

T: Right.

C: --just as (motions to corner with left) real sitting in that corner, as I am out here all by myself.

T: But you're not sitting in that corner.

C: Well I'm not now (lights cigarette, pause)--and besides that, it's like passing judgment when you call me a phoney. I just hate (right arm on back of settee) that anyway (makes "rejecting" motion).

T: Now we're getting somewhere. I call anybody phoney who puts on an act. If you like somebody and you want to meet this person--to go to this person and tell him I would like to meet you--I would not call phoney (Gloria looks puzzled). But if you currishly go into that corner--and--and--waiting to be rescued--this I call phoney--this I call phoney.

C: I still(turns head away) think you're judgmental. (Leans forward, dramatic movements of both hands) Do you know what I have a feeling--you've never felt this way in your life. You feel so (both, "rejecting" motion, palms down) secure, that you don't have to feel--anybody that does (motions to the corner) something like this, you're going to pass judgment on (right, palm up)--being a phoney (leans back, puts right arm on back of settee), well I resent it.

T: Now play Fritz passing judgment.

C: You are (curls lip)--you're (looks away) sitting up there in you big old chair (plays with beads).

T: (overlapping) Play Fritz. (Gloria looks away) Play, "I'm Fritz--I pass judgment." (pause) Pass judgment on me now.

C: (looks away)I don't feel close to you at all Dr. Perls (looks away). I feel that's phoney. I feel like you're (looks at Perls) playing one big game (looks away, uses ashtray, hand up to face).

T: Right. Sure we play games, but in spite of the games I think I have touched you now and then--I think I helped you when I called

you a phoney.

C: Well of course you did.

T: And I think I have hit a bull's-eye. This is why you feel hurt (rubs lip with left hand).

C: I don't know. All I know is that when somebody--when I feel the way I feel with you right now--it's like you don't have feelings.

T: (points to Gloria with right hand, changes cigarette to right and points with left hand) Fine--now exaggerate this--what you just did (Gloria laughs). That's it--now talk to me like this (motions).

C: I can't--I can't--I want to laugh--I wanna--I'd like you to be younger than me so I could really scold you.

T: How old must I be?

C: My age--thirty (moves head up and down, hand under chin).

T: Good--I'm thirty now--imagine me thirty--now you scold me.

C: O.K.--don't be so cock-sure of yourself (leans forward)--don't think you're so doggoned smart--don't act so proud because you've never (points to corner) been in the corner. I think you can be just as big a phoney parading around like (head moves back and forth) you're so damned smart, and you know all ("rejecting" motion) the answers, as much as me (points to self) sitting in my corner (points to corner). Oh, and I like the feeling of you being younger--I'd like to really--I'd like to embarrass you.

T: Embarrass me--tell me--

C: (overlapping) ("rejecting" motion with right hand) You wouldn't get embarrassed. You seem unaffected (nods head).

T: Tell me--embarrass me--tell me how old, how ugly I am.

C: You don't look old and ugly--you look distinguished, and that gives you (cigarette in right hand, points to Perls)--that's all the more on your side if you look so distinguished--then--see--that's more on your side too.

T: Well Gloria, can you say we had a good fight?

C: (looks away) I won't. (shakes head) No--ugh--ugh--no--I don't think you're fighting with me (left, jerky movement towards Perls).

T: But I felt you came out quite a bit (circular movements with both).

C: Well, I'm mad atcha (left motions to Perls).

T: Wonderful.

C: But you seem so detached (hand under chin). You don't even seem to care that I'm mad at you. I feel like you're not recognizing me at all Dr. Perls--not a bit ("rejecting" motion).

T: That is quite true. Our contact (both, circular) is much too superficial to be involved in caring. I care for you as far as you are right now my client. I care for you as far as I'd like to, like an artist, bring something out which is hidden in you. This is as far as I care (butts cigarette but continues to look at Gloria).

C: Well, I'd like you to--I'd like to feel that there's--it's frustrating. If I were to leave right now and not see you again, it would frustrate

me to feel that there hadn't been more contact. I feel completely out of contact with you--like I'm talking to the baby that doesn't understand me or something like that. I don't feel like we're a bit in contact--oohh--that frustrates me. That bothers me more than being angry with you. I'd rather we were angry and fought, than to have no (palm down) contact. Yeh (nods)--this reminds me (points to Perls) of when my husband and I used to fight. He sits there and he listens to me, but he's not even aware of how much I hate him, and how mad I am at him. I'd rather (left, palm up) yeh--I'd rather affect you--you to really hate me (palm up) or something. And I feel that (body movement) you're purposefully staying out of contact with me (pause).

T: How should I be? Give me your phantasy--how could I share you my concern with you?

C: I can't say it in words--I know the feeling I've seen on you, but I can't say it. It's just a feeling--like (left, circular)--I don't know--it's like I want you to respect me more as a human being--that I've got feelings.

T: Now we come back to the beginning (right, circular). So you want respect (points to Gloria).

C: Yes, I do--I do. This is a different kind of respect than I meant the first time.

T: Never mind--but you want--you need respect.

C: Yes (holds cigarette over ashtray).

T: I respect you so much as a human being that I refuse to accept the phoney part of yourself (Gloria looks away) and I trust myself to the genuine part. Right now the last few minutes you were wonderfully genuine, you weren't playing any more (Gloria looks away)--I could see you really hurting.

C: Well (licks lips) I don't feel I've got a right when I don't like somebody, or I disagree with what somebody's doing--if I should respect them if they're above me (left, above head)--if they're superior to me. I don't feel I've got a right to really tell you how mad I am at you.

T: That's--that's rubbish. You're not chickety--chickety--you're getting back to your (left, circular) safe corner--cluck--cluck--cluck--cluck.

C: That's the way it feels (left, under chin). That's what the safe corner feels like to me.

T: Now, go back to your safe corner (Gloria looks down to ashtray). Because we have to part very soon. You stay in your safe corner. You came out for a moment (both, open, circular), you nearly met me, you could get a little bit angry with me. Now go back to your safety (right, up, palm to Gloria).

C: I feel like you're telling me (fist, jerky movements towards Perls) the only way you respect me as a human being, if I'm aggressive

and forceful and strong. I feel like you couldn't even accept--
I'd be scared to death to cry in front of you (motions to self).
I feel like you'd laugh and call me a phoney. I feel like you don't accept my weak side--only when I'm yelling back at you or hollerin at you (loud voice).

T: You mustn't cry in my presence.

C: Well, I wouldn't even give you the satisfaction.

T: Say this again.

C: No (laughs).

T: Say this again.

C: I try not to. I try not to cry in front of you or show my weak spots for fear you'd jump on me again.

T: Are you aware that your eyes are moist?

C: I'm aware that I feel more chokey--yes--I feel that--

T: (overlapping) Could you choke me?

C: Pretend, but not for real.

T: Why not for real?

C: Well, because I don't hate you that much.

T: Do you want to choke my (inaudible)? (hands to neck) You want me to choke you so that you wouldn't cry?

C: I'd like to--if I'd like to choke you it would be to make you cry. I'd like to see you weak--I'd like to see you hurt and vulnerable.

T: What would this do for you?

C: Make me feel like I'm (laughs)--I have more of a right to be hurt, and you wouldn't jump on me so quick.

T: Would you jump on me if I would cry?

C: No (shakes head).

T: But I would jump on you if you would cry? You sure of this?

C: No, I'm not sure of it (left up to chin).

T: Uh-huh--what would you (Gloria looks away)--what would you like me to do if you were to cry? Aha--you're smiling.

C: (left, palm to self) Yeh--because I got two (shows two fingers) feelings. I was going to say I'd want you to love me and hug me, but then I thought, "No, I don't want to."

T: What's your objection?

C: I'd be scared to be too close to you ("rejecting" motion, then under chin, smiles).

T: Now we're getting somewhere. First you want to be close to me--now you're afraid to be too close.

C: (finger in mouth, bites on nail) It is what I'm saying, but--

T: That's right (coughs). Now we've got the two poles of your existence.

C: But they're two different things (indicates "two")--close--I mean emotionally close, but not physically.

T: But we've got the two poles of your existence now--either far away in the corner, or to be so close that you can melt into one with the other person. And apparently you tremble between the two extremes

(Gloria puts cigarette in her mouth, looks down, up, down).

C: (leans forward) I do. You know what I'm thinking--when I'm really hurt (hands clasped) and really upset about something, and I want someone to love me--like my girlfriend will do it a lot, and she'll come up to hug me (crosses arms, hugs self)--I don't want it.

T: Exactly (points with right). See--that's what I'm talking about. You cannot sustain contact (Gloria leans back). O.K. this is garbage ("rejecting" motion)--what are you afraid if you went too close to your girl friend--if you let her hug you.

C: The only thing I'm aware of is like when I perspire, it (hand to self) embarrasses me that she should feel (crosses arms to hug self) how wet I am (makes a face), and that she'd hold my body up close, and I don't know--

T: Are you aware of your facial expression? A kind of disgust.

C: Yes--yes I am.

T: Do this more.

C: Yyugh (laughs)--icky.

T: Why?

C: It's just icky. I can just feel that it is. I don't like it.

T: Can you say this to me, "Fritz, you are icky?" (motions to self)

C: No.

T: No. What's the difficulty? (relaxes, puts hands down)

C: Cuz I feel like if you really believe me (smiles) that would hurt

your feelings.

T: Ohhh--you mustn't hurt my feelings (coughs).

C: Well--

T: I thought I was so indifferent (laughs) (Gloria smiles, pulls at curl in front) as you said before, that nothing could touch me. Now you've suddenly discovered a way to touch me--isn't it?

C: (Gloria bites on nail) Do you know what I believe (smiles)? I believe that you're the type of person sort of like me (head moves up and down)--you act like it wouldn't hurt your feelings, but it really would. You act strong, but you're soft and vulnerable inside there too. I think your feelings could be hurt, sure--but I don't think you'd show it very easy.

T: What would I do? How would I conceal my feelings?

C: By tuning it back on me. By saying, "Now, what did you get from that Gloria?" You'd turn the whole thing back on me instead of showing how hurt you were.

T: Now, can you say this to Fritz--"How did you--what did you get out of this, Fritz?" Say this to me.

C: What did you get out of what? (puzzlement)

T: What you just said--just your sentence.

C: Sure, I know what you'd get out of it if I said, "What did you get out of this Fritz?" You'd say, "Nothing, it didn't bother me, it was you that did it." You still wouldn't let me know you were hurt.

But I know what it would be if you told your true feelings--that you didn't want to show your hurt, so you covered it up. Same way with me in the corner.

T: Now, if I were hurt--if I would cry--what would you do with me?

C: ("patting" movement with right hand) You would be (smile)--you wouldn't be so superior to me. You'd be more vulnerable (hands crossed on chest) and I could pacify you and make you feel better.

T: You could hug me.

C: Yes (smiles).

T: And I could be the baby.

C: Yes--yes (smiles). I'd like that. You'd feel more on my level (makes "level" motion). I wouldn't have to feel so dumb with you (frowns, licks lips).

T: The other way round you would have to be my baby. You would cry. You would like to play the baby and be comforted, and hugged--poor thing--poor--

C: Well, I'd like that too (puzzlement).

T: Well, I tell you something Gloria--I think we came to a nice closure--came to a little bit of understanding--I think we finish this scene--this situation (smiles).

C: Alright (smiles).

D.2

ALBERT ELLIS WITH GLORIA

Dr. Ellis is sitting down, gets up and walks to the side of the settee as Gloria enters.

T: Well Gloria, I'm Dr. Ellis (puts out right hand to shake).

C: How do you do, Dr. Ellis (sits down, smiling, crosses legs, fidgets with skirt).

T: (motions with left hand towards settee) Be seated, please. Well, would you like to tell me what's bothering you most (crosses hands on lap)?

C: Yeh (lets out breath), I think the things I'd like to talk to you the most about are (jerks head) adjusting to my single life--ah--mostly men (smiling) I guess (looks away). Um--as a matter of fact (left, palm up) I don't know if I'm doing the (both, palms up) wrong thing, but I'm going to refer to your book anyway (looks away) because this is what I'm impressed with--this book about The Intelligent Woman's Guide to Manhunting (looks away).

T: Yup.

C: I tried to follow it (laughs), and I believe in it (laughs)--this is why it's so fun reading your book, because I'm not (shakes head) not much of a reader (left, circular), but I sort of believe (cocks head) the same way you do. But then I've got a problem in this area--the men that I do--or that I'm attracted to (puzzlement) --or men

that I'd like to become closely involved with I can't seem to meet, or I get too shy with or something--and I don't (puzzlement)--it just doesn't click. The men I seem to be dating nowadays are the ones that I don't respect much, the ones that I don't enjoy much, that seem glib anduninteresting (looks away). And I don't know if it's something about me or what, because I really do want to meet this kind of man (shakes head).

T: Well, let's talk a little about you shyness, let's suppose you meet somebody who you consider eligible (Gloria licks lips)--that you might want. Now, let's see if we can get at the source of your shyness--just what you're telling yourself that creates this. You meet this man (Gloria coughs) and you feel shy and embarrassed.

C: Yes, but I don't usually show that--I usually act flip right back.

T: Yahp (nods head).

C: I act like the other men act to me as a matter of fact--I act flip--I don't seem near as intelligent--I act like the typical dumb blonde. Um--I'm just--I'm just not myself with them--I'm more un-at-ease.

T: Yes, well as you probably know from reading my book (licks lips), I believe that people only get emotions such as negative emotions of shyness and embarrassment, shame, because they tell themselves something in simple explanatory sentences. Now, let's try to find out what you're telling yourself. You're meeting this individual--now what do you think you're saying to yourself before you get flip?

C: I know what it is--that I'm not--that I don't stand up to his expectations--that I'm not quite enough for him--he's superior to me. Although I want this type of man I'm afraid I (left hand to chest) won't have enough to attract him.

T: Well, that's the first part of the sentence, and that might be true because maybe he could be superior to you in some way, and that maybe he wouldn't be attracted to you. But that would never upset you if you were only saying that, (Gloria cocks head, sceptical look, body movement) "I think he may be superior to me." Now you're adding a second sentence to that which is, "If this is so, that--would--be--awful." (Gloria looks down smiling)

C: Well, not quite (left, palm down) so extreme as that, cuz I've thought about that too (left, circular). It's usually, "I've missed (left, fist) my chance again," because when I want to be come (left, raised, palm down)--when I want to show the very best of myself (looks away) because I think (left to chest) I have self confidence, and I have enough to offer (puzzlement), but when I get afraid like that I show all the bad qualities (frown). I'm flip (shakes head, frown)--I'm so much on the defensive that I can't show my good qualities, and it's like, "I missed my chance again." There was a good opportunity to be close to this man, and I loused it up again.

T: Alright, but even let's suppose that you're saying this, and I think you really are, you must be saying something else too (Gloria licks

lips twice), because if you were just saying: "Hell, I missed my chance again," you'd say: "alright, next time I'll take advantage of what I've learned this time, and do it a little better." Now you still must be saying, if you feel shame, embarrassment, shyness, then there's something pretty bad about your error in missing your chance again (Gloria looks away).

C: I don't know (eyes down, shakes head) if this follows in context of what you're saying, but the thing I do feel is (looks up) that I get suspicious then (left hand to chin), am I the type of woman that will only appeal to the ones that are--to not my type of guy anyway. Is there something wrong with me (left hand to side of face)? Am I never going to find the kind of man I enjoy? I always seem to (puzzlement) get the other ones (hand to head).

T: Alright, now you're getting closer to what I'm talking about. Because what you're really saying is: "If I am this type (Gloria swallows) of woman, that none of these good eligible males are going to appeal to, then that would be awful. I'd never get what I want, and that would be really something frightful."

C: I don't like (cocks head) thinking of myself that way. I want to put myself on a higher standard. I don't like to think that I may be just an average Jane Doe (facial expression).

T: Well, let's just suppose for the sake of argument at the moment, that that were so--that you were (hands folded, forefingers pressed

together) just an average Jane Doe--would that be so terrible (jerks head)? It would be inconvenient--it would be unpleasant--you wouldn't want it (fingers interlocked, forward movements of hands emphasizing speech), but would you get an emotion like shyness and embarrassment, shame, out of just believing that maybe I'm going to end up like Jane Doe?

C: I don't know (puzzlement).

T: I don't think you could, because you still would have to be saying on some level, as (right hand toward Gloria) I think you just said, (hands folded, forefingers together) "And it would be very bad--it would be terrible--I would be a no-goodnik (jerks head) if I were just a Jane Doe."

C: (overlapping) Well, of course I'd never (shakes head) get what I want. If I were just a Jane Doe, and I had to (shakes head) accept that, then I'd never get what I want, and I don't want to live the rest of my life with just icky men (left hand to face).

T: Well, that's not necessarily so, that you'd never--you mean your chances would be reduced because we know some icky girls (right, palm up) who get some splendid men though (hands clasped). Yeh--so you're generalizing there (Gloria puts left hand to mouth). You're saying: "It probably would be that I'd have a more difficult time," but then you're jumping to: "Therefore, I'd never get it at all." (palm to Gloria)

C: Well-- (shifts body)

T: You see the catastrophizing there that you've jumped to.

C: Yes, but it feels that way (left hand, fingers together, upright) to me at the time--it seems like forever (both, open).

T: That's right (right hand on knee, fidgets) but isn't that a vote of non-confidence in you--an essential vote of non-confidence?

C: Yes, yes (nods, looking down, left hand suspended in air).

T: And the non-confidence is because you're saying, "I don't want to miss out on things, and I would like to get the kind of man I want," and to be in your words, "a superior kind of girl who gets a superior kind of man."

C: Yes (nods).

T: But if I don't, then I'm practically on the other side of the chain completely--a no-goodnik--somebody that will never get anything (hand fidgets) that I want, which is quite an extreme away, isn't it?

C: Yes (licks lips).

T: And that's what I call catastrophizing--taking a true statement, and there is a great deal of truth in what you're saying--if you didn't get the kind of man you wanted--that it would be inconvenient, annoying, frustrating, which it really would be--and then saying--"I'd never possibly get what I want." And even beyond that, you're really saying that, "I couldn't be a happy human being." And aren't you really saying that on some level--let's look at that--let's just

assume the worst, as Bertrand Russell once said years ago--assume the worst--that you never got--and also whatever the reasons may be--the kind of man you want--look at all the other things in life you can do to be happy (Gloria turns abruptly away to the right to get a cigarette from purse).

C: Well, (lighting cigarette, looking down) I don't like the whole process (laughs). I don't even like it as I'm going through it. I don't--alright--even if it wasn't a catastrophy--I don't like the way I'm living right now. For example, when I meet somebody that I'm interested in, that could have some potential, right away I find I'm not near as relaxed with him. I worry more, should I be friendly, should I kiss him goodnight, should I do this? If it's just a Joe Doe (face, disdain) and I don't give a darn, I can be anything I want to be. I turn out to be (left to chest) more of a person when I'm not as concerned. I don't like the way I'm--I'm--well--I'm--(lights cigarette).

T: (over-rides) But you're not really concerned (jerks head), you're over-concerned--you're anxious. Because if you were just concerned (hands folded) you'd do your best, and you would just be saying to yourself: "If I succeed, great--if I don't succeed, tough. Right now, I won't get what I want." But you're over-concerned or anxious. You're really saying again what we said

a moment ago--"If I don't get what I want right now, I'll never get it (both palms to Gloria) and that would be so awful that I've got (fist to Gloria) to get it right now." That causes the anxiety, doesn't it?

C: Yes--or else work toward it.

T: Yes, but if . . .

C: (over-rides) If I don't get it right now that's alright, but I want to feel that I'm working toward it (Ellis smiles).

T: Yes, but you want a guarantee--I hear--my trained ears hear you saying: "I would like a guarantee of working toward it," and there are no certainties.

C: (over-rides) Well no, Dr. Ellis, I don't know why I'm coming out that way. What I really mean is that I want a step toward working toward it.

T: (over-rides) What's stopping you?

C: I don't know. I thought--well what I was hoping is--whatever this is in me--why I don't seem to be attracting these kinds of men (Ellis nods), why I seem more on the defensive, why I seem more afraid--you could help me with whatever it is I'm afraid of, so I won't do it so much.

T: Well, my hypothesis is so far, that part of what you're really afraid of is (Gloria looks down and butts cigarette) not just failing

with this individual man, which is really the only thing at issue when you go out with a new, and we're talking about eligible males now (Gloria nods), we'll rule out the ineligible ones, you're not just afraid that you'll miss this one, and therefore you'll miss every other, and therefore you prove that you are really not up to getting what you want, and wouldn't that be awful. You're bringing in these catastrophies.

C: Well, you sound more strong at it, but that's similar. I feel like this is silly (shakes head) if I keep this up.

T: If you keep what up?

C: (over-rides) If there is something that I'm doing--something I'm doing not to be as real a person with these men that I'm interested in (left with cigarette, up to side of face).

T: That's right--you're defeating your own ends by being anxious.

C: Right--if I weren't so doggoned anxious about trying to hook this guy (Ellis nods), I could be more real. He's going to enjoy me more (Ellis nods) if I'm real anyway, so I'm only giving him the stinky part of me.

T: Right (nods).

C: How can anyone that I respect, respect a chuch? And that's what I am (left toward Ellis, palm up) when I don't really come through.

T: But look how you just evaluated yourself. Let's just suppose for

sake of argument, you kept giving this stinky part of you. A human being, (motions to Gloria) another person is trying to get interested in you might not like these attributes (right, fist, up) these characteristics of you, but I don't think that he's going to despise you as a person, which is what you are really doing.

C: I'm harder on myself than I think he is (looking down, butting cigarette in astray on lap, then left hand to chest).

T: That's exactly it.

C: (over-rides) Thinking that he doesn't like me (face)--that there's not enough to me (looking down).

T: Right--and as I was saying before, if people didn't like you, (Gloria puffs cigarette, puzzlement), and if you went through enough of them, and it would be hard to go through enough but it would be possible, you'd eventually find one who did like you and whom you liked. But as long as you devalue yourself personally in your own eyes you complicate the problem enormously (left hand under chin), and you're not focusing on "How can I be myself?" which is the issue. If you, for example, had a (right hand toward Gloria, fingers spread) let us say--a mangled arm--and if you couldn't accept your whole person, your being, because of this mangled arm (right, clenched, shakes it up and down) then you would focus so much on that mangled arm that you wouldn't be able to do things that you would otherwise be able to do.

C: That's almost what I do, yes.

T: Yes--that's exactly--you're taking a part of you (hand clenched, jerky movement)--an arm--and focusing (palm to Gloria, fingers spread) almost completely on that, and--just to bring it down (hand movement) to our own conversation--you're taking a part of you--your shyness--you're not being yourself with males--and focusing so much on that part that you're almost making it the whole of you (right, circular), and you get an awful (palm to Gloria, fingers spread) picture of your total self because of this defective part (hand movements). And we're assuming, you and I, that you realize that it is defective. We're not glossing over and saying that you're doing alright (hand movements), you're not doing that well. Now, if you could accept yourself for the time being, with this defective part, with these attributes, and not beat yourself over the head as I feel you definitely are doing, then it becomes a relatively simple problem to work and practice, work and practice against this negative attribute. In other words, let's get back to that now--how to be yourself. Let's just suppose for the moment that you really were fully accepting yourself with your failings.

C: Alright.

T: You know that you're going to go out, and you know you're going to screw up with the next man, and the man after that in all

probability, but you're saying: "Alright, I have to go through a learning process, that's too bad--I won't be very good during this while, but I'll do it just as I would in ice-skating where I have to fall on my neck for a few times before I learn to ice-skate." O.K. now let's suppose that--then--if that was really you accepting you--you could go out and take the risks of being you, because after all if you do win one of these men you have to be yourself. You're not winning him for a day, you're not winning him for an affair, I assume you want to marry him--one of these individuals eventually--and be with him all the time.

C: (over-rides) But mostly a long relationship. I don't think so much of marriage as a long relationship.

T: Alright (nods head), a long relationship, in the course of which you couldn't act (shakes head). So we don't want to give you some technique of acting well, that he'll later find out was a role-playing sort of thing. So you have to eventually be yourself. Now, if you weren't really so disturbed about these present current failings of yours, you could go out and be this self of yours. Ask yourself, what do I really want to do with this man to help enjoy him, and have him help enjoy me? Because (Gloria looks down and butts cigarette) that's the basic function of life--enjoyment. And you force yourself to take the risks of being that, because if you succeeded--great--if you fail--too bad. Either you're not for him,

or he may even not be for you--but don't forget that you said before that when these men are rejecting you, you assume right away it must be "my doing and my fault." You know they may not be your cup of tea, and you may not be their cup of tea, and it's nobody's fault--it's just true incompatibility--you see (Gloria looks down to butt cigarette). So if you would really accept yourself as you are, and then force yourself--and if you were one of my regular patients I would give you this homework assignment, and then check up on you to see whether you could force yourself to open your big mouth and be you for awhile even though it hurt with these males. You would find (a) that you would start being yourself and gradually lopping off these inefficiencies which incidentally are the result of not being you, but watching yourself from the outside while you're trying to be you, which is almost impossible becuase you can't spy on yourself and still be yourself very well at the same time.

C: No, but it would become like a habit (quiet voice, circular movement of left hand).

T: After awhile (Gloria butts cigarette) if you took the risks and forced yourself to do as I said--to open your big mouth (Gloria rubs face with hand) and even though you thought maybe it would come out badly, maybe he won't like me, maybe I'll lose him completely, and so on and so forth--then you'd start swinging in

the groove and being what you want to be (Gloria butts cigarette), and I'd almost guarantee that you'd become more practiced and less inefficient, especially in terms of shyness, because you wouldn't be focused on "Oh my God, isn't this awful how bad I am." You would be focused on, "What a nice individual this is," and how can I enjoy him, which is the focus.

C: Well, you're saying my focus is the opposite way (left, up, fingers together) how can I be more attractive to him, and how can he be pleased by me (left hand to chest)?

T: "Because underneath, if I am not, then I cannot enjoy myself. I refuse to accept myself unless I attract and win this good individual." (Gloria puts left hand under chin) Isn't that what you're basically saying?

C: Yes, and I even go further Dr. Ellis (looks down, butts cigarette, body movements), when there is one of these men (Ellis reaches for a Kleenex) I come in contact with, and I find that I want to cultivate more of a relationship, well if he accepts me and we're going along pretty great, I find myself constantly on the defensive--constantly watching the way I sit, not drinking too much the whole time, instead of just relaxing and saying either he likes me or he doesn't.

T: Yes, you're giving a good illustration of why other-directedness (stumbles over this) doesn't pay--because if you really are defining

yourself in terms of others estimation of you, then even when you're ahead of the game (both, fingertips together) and you're winning, you have to be saying to yourself: "Will I win him today? Will I win him tomorrow? Will I keep winning him?" And you're always focused on "Am I doing the things (Gloria looks down, butts cigarette) to please him?" And you never are yourself--you never have a self. While if you're saying: "What do I want to do in life--there must be some human beings who would like me the way I am--let's see if this is one of those human beings. Then, that's the only way you can be you (Gloria looks down, butts cigarette).

C: Yes (looks away).

T: Now, we haven't got too much time now, so let's try to get it off on a constructive note of more concretely what you can do. You asked before where you can go, how you can meet new people? I'd say that--I don't know this particular area--but it's almost any place. If you could do what we're talking about--really take risks and focus on what you want out of life, and on the fact that it's going to take time--which unfortunately it does--and it is not awful--and you're not awful while it's taking place--then you can leave yourself open unshyly to all kinds of new encounters. And these encounters can take place waiting for a street car, if they have street cars in this area--at cocktail parties--anywhere that

you can talk to people that look eligible. You can ask your friends to get you eligible males and so on. But the main thing is that you have to (a) like yourself while you're not doing badly, and (b) not be intolerant against conditions which are bad, and I'm agreeing with you that they are. Now, as I said, I would give you, if you were a patient of mine, a homework assignment of deliberately, very deliberately going out and getting yourself into trouble, of deliberately taking risks, taking the most eligible males you can find at the moment and forcing yourself, risking yourself to be you.

C: (looks away) Are you sayingto me even if it were like if I went into a doctor's office--starting a conversation with him because he was attractive to me, or he appealed to me? Even going so far as to starting out a conversation with him--a personal one?

T: (Gloria looks away) Why not, if he's an eligible individual--any kind of an eligible individual.

C: Well I know that you accept that, but that seems awfully brazen or something (smiling).

T: Well, let's suppose it is brazen--what have you got to lose? The worst he can do is reject you, and you don't have to reject you if you were thinking along the lines that we've been talking about.

C: Oh--yes.

T: Now, can you try to do that?

C: I think--I think so. It sort of gives me a spurt to go out and see. You're right--all I can do is be rejected.

T: Right--and that leaves you intact. It just leaves you unfortunately not for the moment getting what you want. So you try taking these risks, and I'll be very interested in finding out what happens.

C: Oh--I'm excited about it.

T: Well, it was certainly very nice meeting you Gloria.

C: Thank you doctor.

D.3

CARL ROGERS WITH GLORIA

Dr. Rogers is sitting down when Gloria enters, he gets up, extends his right arm to shake hands. Gloria is smiling when she enters, and walks towards Dr. Rogers.

T: Good morning.

C: Hello (smiling).

T: I'm Dr. Rogers (extends arm), you must be Gloria.

C: Yes, I am.

Gloria pauses to greet Dr. Rogers, then sits down, crosses her legs, places right arm on back of settee, continues to smile and look at Dr. Rogers as he is saying:

T: Will you have this chair?

Dr. Rogers sits down in his chair facing Gloria and leans forward.

T: Well now, we have half an hour together, and I really don't know what we'll be able to make of it, but I hope we can make something out of it (Gloria looks away). I'll be glad to know whatever concerns you (Gloria looks away).

C: Well, I'm (smile)--right now I'm nervous (both, open, palms down) but I feel more comfortable the way you're talking (looks away) in a low voice, and I don't feel like you'll be so hard on me--but--ahhh (lets out breath)--

T: I hear the tremor in your voice (laughs).

C: (looks down, smiles) Well, ah--the main thing--well I want to (cocks head)--talk to you about is--ah--I'm just newly divorced (left, open) and ah--I had gone into therapy before, and I felt comfortable when I left it, and all of a sudden now the biggest change is adjusting to my single (cocks head) life.

T: Um-hum, um-hum (nods head several times).

C: And one (looks away, puzzlement) of the things that bothers me most is especially men (left, circular) and having men to the house, and how it affects the children, and--ah--(looks away, smiles, swallows)

T: Um-hum.

C: Ah--(looks down) the biggest thing I want (smiles)--the thing that keeps coming to my mind I want to tell you about is that I have a daughter nine, who (looks away) at one time I felt had a lot of emotional problems (looks away, puzzlement)--and I wish (looks away) I could stop (looks down) shaking (laughs, continues smile).

T: (laughs)

C: And, ah (puzzlement) we're real open with each other, especially about sex (looks away). And (smile) the other day she saw a girl that was single (cocks head) but pregnant, and she asked me all about can girls get pregnant if they're single (looks away) (mouth grimace). And the conversation was fine (shakes head) and I wasn't un-at-ease at all (shakes head) with her until she

asked me if I'd ever made love to a (slight pause) man since I left her daddy (looks away) and I lied to her (smile). And ever since (looks away) then it keeps coming up to my mind (shakes head) because I feel so guilty lying to her, because I never lie (shakes head) and I want her to trust me.

T: Um-hum.

C: And I want (looks away)--I almost (looks at Rogers) want an answer from you. I want you to tell me if it will affect her wrong (puzzled) if I told her the truth (puzzlement) or what?

T: And it's this concern (leans forward) about her, and the fact that you (nods head) really aren't (jerks head)--that this open relationship that has existed between you--and now you feel (takes a breath) that it's kind of--changed (adds this as Gloria speaks).

C: (overlapping) Yes. I feel that I have to be on guard about that, because I remember when I was a little girl, when I first found out that my mother and father made love, it was dirty and terrible, and I didn't--Ididn't like her anymore for awhile. And I don't want to lie to Pammy either--and I don't know--

T: (licks lips, nods head while Gloria is speaking) I sure wish I could give you the answer as to what you could tell her (smiles).

C: I was afraid you were going (looking away, smiling) to say (looks at Rogers) that (laughs).

T: Because what you really want is an answer.

C: (looking away) I want to especially know (puzzlement) if it would affect her because I lied. I feel like it's bound to make (left, open) a strain, because I lied to her (left, closed, puzzlement).

T: She'll suspect that--or she'll know something's not quite right (both together, quickly apart, together again).

C: I feel that in time she'll distrust me, yes. And (looks away) also I thought well gee, what about when she gets a little older, and she finds herself in such a situation (left, closed) she probably wouldn't want to admit it to me if she thinks I'm so good, so sweet (touches chest with hand).

T: Um-hum.

C: And yet I'm afraid she could think I'm really a devil (left, open, smiles). And I want so bad for her to accept me (left, palm down) and I don't know how much a (cocks head) nine year old can take (puzzlement).

T: And really both alternatives (both, circular, palms to Gloria) concern you--that she might think you're too good (right, palm up) or better than you really are.

C: Yes (nods).

T: She might think that you're worse than you are.

C: Not worse than I am (looks down). I think I paint a picture that I'm all sweet (left, closed) and motherly (left, closed). I'm a little ashamed of my shady side too (smiles).

T: Um-hum, um-hum, I see. It really cuts a little deeper. If she really knew you--would she--could she accept you?

C: (overlapping, speaks quietly, puzzlement) This (looks away) is what I don't know, yes. I don't want her to turn away from me. And I don't even know how I feel about it (Rogers licks lips) because there are times when I feel so guilty. Like when I have a man over, I even try to make a special set-up (Rogers smiles) so that if I were ever alone with him the children would never catch me in that sort of thing. Cuz (looks away, shakes head) I'm real leery about it (swallows), and yet I also know I have these desires (smiles).

T: So, it's quite clear--it isn't only her problem--or the relationship with her--it's in you as well.

C: In my guilts (nods) yeh--yeh--I feel guilty so often.

T: What can I accept myself (Gloria licks lips twice) as doing?

C: Yes--yes (smile).

T: And you realize that you set up a sort of subterfuge so as to make sure that you're not caught or something. You realize you are acting from guilt--is that it?

C: Yes. I (looks away) don't like the way (smile)--I would like to feel comfortable (puzzlement) with whatever I do. If I choose not to tell Pammy (shakes head) the truth, to feel comfortable that she can handle it. And I don't (shakes head). I (looks away) want to

be honest, and yet I feel there are some areas that I don't even accept (jerks head).

T: Um-hum, um-hum, and if you can't accept them in yourself (both, open, palms up) how could you possibly be comfortable in telling them to her (nods head, hands folded in front)?

C: Right.

T: And yet as you say, you do (places back of right hand on palm of left) have these desires, and you do have your feelings (hands folded) but you don't feel good about them (nods head).

C: Right. (pause) And I suppose (Rogers smiles) you're just going to sit there and let me stew (laughs) in it, and I want more. I want you to help me get rid of my guilt feelings about (Rogers licks lips) lying, or going to bed with a single man, any of (Rogers nods) that, just so I can feel more comfortable.

T: And I guess I'd like to say, no (places right hand on palm of left) I just don't want to let you stew in your feelings. But on the other hand, I also feel that this is the kind of very private thing (both, up, palms towards Gloria) that I couldn't possibly answer for (right, fingertips together, pointing) you. But I sure as anything (both, apart, palms up) will try to help you work (hands folded) towards your own answers. I don't know whether that makes any sense to you, but I mean it.

C: (puzzlement, licks lips, smiles) I (looks away) appreciate you

saying that. You sound like you mean it (smiles). But I don't know where to go (looks at Rogers). I don't begin (both, up, palms to Rogers) to know where to go. I thought that I'd pretty well worked (left, closed, circular) over most of my guilt, and now this is coming out I'm disappointed in myself, I really am. I want--like it when I feel that no matter what I do--even if it's against my own morals (left to chest), my upbringing (both to chest, palms to self) I can still feel good about me. And now I don't. Like--ah--there's a girl at work who sort of mothers me, and she does--I think she thinks I'm all sweet, and I sure don't (left, palm down, shakes head) want to show my more ornery devilish side with her. I want to be sweet, and it's so hard for me to--this all seems so new again (both, open, palms up) and it's so disappointing.

T: Yes, I guess the disappointment that here (both, up, palm to Gloria) a lot of these things that you thought you had worked through, and now the guilt and the feeling that only a part of you is acceptable to anybody else.

C: Yes.

T: That keeps coming out (hands together, long pause). I guess I did catch the real deep puzzlement that you feel as to, "What the hell shall I do--what can I do?"

C: (overlapping) Yes, and you know what I can find doctor, (left to side

of head, leans head) is that everything I start to do, that I--an impulse that it's natural to tell Pammy, or to go out on a date or something, I'm comfortable until I think how I was affected as a child, and the minute that comes up (shakes head back and forth) then I'm all haywire. Like--ah--I want to be a good mother, (smiles) so bad, and I feel that I am a good mother, but then there are those little (smiles) exceptions. Like (looks away) my guilts with working. I want to work, and it's so fun having the extra money, I like to work nights. The minute I think I'm not being real good to the children, or giving them enough time, then I start feeling guilty again. Then that's (looks away) when I--it's a--what do they call it--a double bind--just what it feels like. I want to do this, and it feels right, but after all (cocks head) I'm not being a good mother, and I want to be both. (smiles) I'm becoming more and more aware (puzzlement) of what a perfectionist I am. That's what it seems like I want to be--so perfect. Either (looks away, smiles) I want to become more perfect in my standards, or not (shakes head) to have that need anymore.

T: Or I guess I hear it a little differently. That--ah--what you want is to seem perfect (right, open, palm to self). That it's a matter of great (both, up, palms to Gloria) importance to you to be a great mother (right, extended, palm up) and you want to seem (right, extended, palm up) to be a great mother even if some of

your actual feelings (right, extended, fingers closed with fore-finger pointing) differ from that? Is that catching it or not?

C: Gee, I don't feel like I'm saying that.

T: No? O.K.--O.K.

C: No, that isn't what I feel (Rogers licks lips). I want to approve of me always, but my actions won't let me (puzzlement, shakes head). I want to approve of me (puzzlement). (pause) I--I think (cocks head)--

T: (overlapping) I realize--alright--let--I'd like (right, fingers together pointing down to palm of left hand) to understand that. You sound as if your actions are kind of outside of you (hands, dramatic movements). You want to approve of you (right, fingers together pointing to palm of left hand) but what you (right, extended) do somehow won't let you approve of yourself (hands folded).

C: Yes. (Rogers nods head) (Gloria goes ahead quickly) Like, I feel (left, closed) that I can approve of myself regarding for example (left, palm down) my sex life (left, open). This is the big thing. If I really (left, palm down) fell in love with a man, and I respected him and I adored him, I don't think I'd have to make up any excuses (left, arm open) because they would see my natural caring for him. But when I have the physical desire, and I'll say, "Oh well, why not?" (cocks head) and I want to anyway, then I feel guilty afterwards. I (looks away) hate facing the kids--I don't like looking at myself--

and I rarely (shakes head) enjoy it. And this (looks away) is what I mean--if the circumstances would be different, I don't think I'd feel so guilty, because I'd feel right about it (swallows).

T: Yeh--I guess I hear you saying if what I was doing when I went to bed with a man was really genuine, and full of love (cocks head, smiles) and respect, and so on, I wouldn't feel guilty (Gloria, puzzlement, licks lips) in relation to Pam. I wouldn't--I really would be comfortable (cocks head, smiles) about the situation.

C: That's how I feel--yeh--and I know (looks away, smiles) that sounds like I want a perfect situation (left to side of head), but that is how I feel (puzzlement). And in the meantime I can't stop these desires (smiles). I tried that also (puzzlement)--I tried saying, "O.K. I don't like myself when I do that, so I won't do it anymore" but then (cocks head) I resent the children. (smile) I think, "Why should they stop me (jerks head) from doing what I want, and it's really not that bad " (shakes head, pause).

T: I (hands folded) guess I heard you saying too that it isn't only the children--you don't like it as well when it really isn't (smiles, nods)--

C: Right, I'm sure of that. I know that it's probably more so than I'm aware of--that I only (Rogers licks lips) notice it so much when I pick it up in the children--then I can also notice it in myself (left to side of face, puzzlement).

T: Somehow (hand up, fingertips partly together)--sometimes you kind of feel like blaming (right, upright, finger pointing) them for the feelings you have, and why should they (jerks head) cut you off from a normal (jerks head) sex life (smiles)?

C: Well, a sex life (Rogers smiles) I could say is not normal (Rogers stops smiling abruptly) because there is something about me that says that's not very healthy (Rogers smiles) to just go into sex because you feel physically attracted or something, or a physical need. Something (smile) about it tells me that's not quite right anyway (puzzlement, swallows). (Rogers nods and smiles while Gloia is talking).

T: That you feel really that at times you're acting in ways that aren't in accord with your own inner (right, finger pointing) standards.

C: Right--right (puzzlement).

T: But then you were saying also a minute ago that you feel you can't help that.

C: I wish I could (nods head). That's it--and I can't. Now (looks away) I feel that I can't control (shakes head) myself as well as I could of before for a specific reason. Now I can't (looks away)--I just let go. There's too many (shakes head) things go wrong that I have to feel guilty for, and I sure don't like that (puzzlement, licks lips). I (looks away, smiling) want you very much to give me a direct answer--and I'm going to ask it (smile) and I don't (shakes

head) expect a direct answer, but I want to know (deep breath) do you feel--that to me the most important thing is to be open and honest (smiling) and if I can be open and honest with my children--do you feel it could harm them if for example (both, outspread) I could say to Pammy, "I was--I felt bad lying to you Pammy, and I want to tell you the truth (left, closed) now," and if I tell her the truth, and she's shocked at me (left, closed) and she's upset, that that could bother her more (looks away)? I (left, palm down) want to get rid of my guilt (chest with hand) and that will help me, but I don't want to put them on her.

T: That's right--your concern--

C: Do you feel that it could hurt her (left, circular to Rogers)?

T: (shakes head) I guess--ah--(shakes head) I'm sure this will sound evasive to you--but it seems to me that perhaps the person you're not being fully (jerks head) honest with is you (jerks head). Because I was very much struck by the fact that you were saying, "If I (right, open) feel alright about (shakes head) what I have done, whether it's going to bed with a man or what (jerks head)--if I really feel alright (jerks head) about it, then I don't have any concern about (shakes head) what I would tell Pam, or the relationship with her (licks lips).

C: Right. (Rogers licks lips) Alright, now I hear what you're saying (looking down, sighs). Alright (looks up) then I want to work

(both, palms together, moves them up and down in her lap) on accepting me. I want to work on feeling alright about it. But (looks down, nods) that makes sense--that will come natural--then I won't have to worry about Pammy (cocks head), but when things do (shakes head) seem so wrong (puzzlement, smile) for me, and I have an impulse to do them, how can I accept that (break in voice)?

T: What you'd like is to feel more accepting towards yourself (hands clasped in front) when you (hands clasped, two fingers pointing) do things that you feel are wrong, is that right? (Both talk at the same time) Kind of a tough assignment (laughs, puts left hand up to chin).

C: Right. I feel like--Ifeel like--I feel like you're going to say, "Why do you think they're wrong?" and I have mixed feelings there too. Through (looks away) therapy I say, "Now look, I know this natural, women feel it--sure we don't talk about it a lot (pause) socially, but all women feel that it's very natural (shakes head)--I've had sex for the last eleven years--I'm of course going to want it." But I still (shakes head) think it's wrong unless you're really and truly in love with a man. And (looks away) my body doesn't (licks lips) seem to agree, so I don't know how to accept it?

T: Sounds like a triangle to me, doesn't it? Do you feel that I (right, up, palm to Gloria) or therapists in general, or other people,

say it's (both, open) alright--it's alright (right, palm up)--it's natural enough (right, palm up)--go ahead (right, palm up) --um--and I guess you feel your body sort of lines up (right, dramatic gesture) on that side of the picture, and something in you (points finger) says but I don't like it (shakes head) that way (hands folded), not unless it's really right.

C: Right (tone of voice). (Long pause, takes a deep breath, expels it). I have a hopeless feeling (looks at Rogers, smiling)--I mean--these are all the things I sort of feel myself. I feel like, O.K., now what?

T: Um-hum, you feel that--this is the conflict (both, spread, palm to Gloria) and it's insoluble (repeat gesture) and therefore it's hopeless, and here you look to me (points to self) and I don't seem to give you any help (hands folded)--and--(nods head)--

C: That's right. I--I really know you can't (Rogers licks lips) answer for me when I have to figure it out for myself, but I want you to guide me or show me where to start (puzzlement) so it won't look so hopeless (shakes head, puzzlement). I know I can keep living with this conflict, and eventually things would work out, but I'd like feeling more comfortable (puzzlement) with the way I live--and I'm not (looks away, licks lips).

T: One thing I might ask--what is it you wish I would say to you (pause)?

C: I (looking away) wish you would say to me (smile) to be honest (smile),

and take the risk (looks at Rogers) that Pammy is going to accept me. And I also (cocks head) have a feeling (smile) that if I could really risk it with Pammy of all people that I'd be able to say, "Here's this little kid that can accept me, and I'm really not that bad." If she really knows what a demon (shakes head) I am and still loves me and accepts me, it seems like it would help me to accept me more, like it's really not (puzzlement) that bad. I want you to say to go ahead and be honest (smile) but I don't want (shakes head) the responsibility that it would upset her (smiles). That's where I don't want to take the responsibility.

T: You know very well what you would like to do (both, upright, palms to Gloria) in your relationship. You would like to be yourself (right, palm up) and you'd like to have her know that you're not perfect (both, open, palm up) that you disapprove of to some degree yourself (folds hands) but that somehow she would love you and accept you as an imperfect person (folds hands).

C: Yes (puzzlement, looks away)--like I wonder if my mother had been more open with me, maybe I wouldn't have had such a narrow attitude about sex. (looks at Rogers) If I would have thought that she could --you know--be pretty sexy (jerks head back and forth) and ornery and devilish too, then I wouldn't (puzzlement) look at her as being such a sweet mother--that she could also (jerks head) be the other side too. But she didn't (shakes head) talk about that.

Maybe that's where I got my picture, I don't know--but I want Pammy to see me as a full woman, but also accept me (smiles).

T: You don't sound so uncertain.

C: (smile) I don't (cocks head)? What do you mean (smile, puzzlement)?

T: What I mean is you've been sitting there telling me just what you would like to do in that relationship with Pam (Gloria licks lips).

C: I would--but I (smile) don't want to quite take the risk (smile) of doing it unless an authority tells me that (puzzlement).

T: It's--I guess one thing that I feel very keenly is that it's an awfully risky (shakes head) thing to live (long pause, licks lips). You'd be taking a chance (both, palms up) on your relationship with her. You'd be taking a chance on letting her know who you are (both hands outspread, then folded) really.

C: (long pause, looking down) Yeh, but if I don't (smiles) take the chance--if I (shakes head) feel loved and (smiles) accepted by her (head moves back and forth sideways) I'm never going to feel good about it anyway.

T: Um-hum, um-hum--if her love and acceptance of you (Gloria swallows) is based on a false picture (right, fingertips together, palm down) of you, what the hell is the good of that? Is that what it means?

C: That's what it means, yes (Rogers licks lips). But I also feel a lot of responsibility (licks lips) with being a mother. I don't want to feel (shakes head) like I've caused any big traumas in the children.

I don't like all (cocks head) that responsibility--I think that's it--I don't like feeling it could be my fault (puzzlement).

T: I guess that's what I meant when I said, "Life is risky." To take the responsibility for being the person you would like to be with her is a hell of a responsibility.

C: It is.

T: A very frightening one.

C: And you know--I look at it two ways. I like to (left, palm down) see myself as being so honest with the kids, and really being proud of myself that no matter (left, palm down) what I told them, or not matter how bad they might think I was, I was honest--and down deep it's going to be a much more wholesome relationship--and yet (left, closed) you know--I get jealous of--like when they're with (left, palm down) their daddy. I feel like he's more flip (left, closed, circular) he's not quite as real--he's not quite as honest--but nevertheless they see a sweet picture of their dad--you know--he's all goodness and light--and I'm envious of that too. I want them to see me just as sweet as (jerks head) they see him--and yet I know he's not quite as real (jerks head) with them (left, closed). So it seems like I've got to swap the one for the other, and I know this is really what I want the most, but I miss some of that glory.

T: Yeh--you sort of feel--I want them (both, palms down) to have just as nice a picture of me as they have of their dad, and if his is a

little phoney (right, upright, palm to Gloria) then maybe mine will have to be too. I think that's putting it a little too strongly.

C: That's close (Rogers nods). That is what I mean (smiles). I know (shakes head) she can't have that neat a picture (smile) of me if I were honest. (Both laugh at the same time). Besides I do feel I'm a little more ornery than their dad anyway (smile). I'm more likely (left, open) to do things that they disapprove (jerks head) of.

T: And you really find it quite hard to believe that they would really love you if they knew you.

C: That's right. You know, that's exactly it. Before therapy, I would have definitely (hand to side of head) chosen the other area--I'm going to get respect from them no matter (shakes head) what, even if I have to lie. Right now I know that's not true (shakes head), and I'm not positive they'll truly accept me--something tells me they will, but I'm not positive. I want reassurance--I keep wanting these things (cocks head, smiles).

T: You're in a kind of no-man's land (both, up, palms to Gloria) of probably shifting from (right, palm down) one point of view towards them to another--but boy, I'd sure like somebody to say, "That's right, (right, shakes it up and down) you go ahead and do it (smiles)."

C: Yes, and that's why I get encouraged when I read in a book from somebody I respect and admire--this is the right thing no matter what (cocks head)--honesty will win out (smile)--well then it keeps

giving me confidence--by gosh--I'm right--but (looks away, smiles, pause)--

T: It's so damned hard to really choose something on your own, isn't it (smiles, nods)?

C: Which makes me feel very immature. I don't like this--I mean, I wish I were grown up enough, mature enough, to make my own decisions and stick by them--but--I need somebody to help me out (looks down)--somebody to push me (pause).

T: So you kind of reproach yourself for that, I guess, and feel that (jerks head) if I was anybody, or if I was grown up I'd be mature (jerks head) enough to decide things like this for myself.

C: Right--right--and take more risks--I wish I'd take more risks (smile). I wish that I could just go ahead and be this and say however (shakes head) the children grow up I've done my best--I didn't constantly have to have this conflict. And I'd like in later years to say no matter (shakes head) what you ask me kids, at least I told you the truth. You may not (shakes head) have liked it, but it's been the truth. That, somehow, I can admire. I disrespect people that lie--I hate it (left in lap)--so you see what a double bind I am in. I hate myself if I'm bad, but I also hate hate myself if I lie. So (smile) it's accepting--I want to become more accepting (puzzlement).

T: I guess (jerks head) judging from your tone of voice you sound as

though you hate yourself more when you lie, than you do in terms of things (jerks head) you disapprove of.

C: I do--I do (Rogers nods)--because this has really bothered me (puzzlement). This happened with Pammy about a month ago and it keeps coming to my mind--I don't know whether to go back and talk to her about it, or wait--she may have even forgotten what she asked me, but--

T: The point is, you haven't forgotten.

C: I haven't--no, I haven't (shakes head). I'd like to be able to at least tell her that I remember lying, and I'm sorry I lied, and it's been driving (shakes head) me bugs because I did (sighs). Now I feel like that's solved (both, open, up, palms to self, laughs, hands to face) and I didn't even (hands, "cancelling out") solve a thing (laughs). But I feel relieved (left to face, pause). I do feel like you've been saying to me--you're not giving me advice (left, closed) but I feel like you're saying--you really want to--you know what pattern you want to follow Gloria (left, fingertips together)--and go ahead and follow it. I sort of feel a backing up from you (looks at Rogers, smiles).

T: I guess the way I sense it is--ah--you've been telling me that you know (nods) what you want to do, and yes, I do believe in backing up people in what they want to do (pause). It's just a little (jerks head) different slant than the way it seems to you.

C: (licks lips) Are you telling me--(puzzlement, cocks head)

T: (overlapping) You see, one thing that concerns me is, it's no (both, open) damn good you doing (clasps hands) something that you (right, motions to self, then circular motions to Gloria) haven't really chosen to do. That's why I'm (both up, open, palms to Gloria) trying to help you find out what your own inner choices are (clasps hands).

C: But then (puzzlement) there's also a conflict there because I'm not really positive what I want to do. The lying part, yes, but I'm not (shakes head) positive what I want to do when I go against (left, open, palm up) myself. Like, when I bring a man (both up, palms to self) --if I feel guilty afterwards, I must have not really wanted to (both up, puzzlement).

T: I'm interested that you say--I'm not sure which words you used--but you don't like yourself, or you don't approve of it when you do something against yourself (pause).

C: (left, to side of face) You know, this is so different (both, open, up, palms to each other). Now this kind of thing we're talking about now (both, opem, palms up). It isn't just knowing whether you want to do (left, palm up) something or not. If I want to go to work (left, palm up) in the morning, or if I don't (shakes head) want to go to work--that's easy. But when I find myself (left, closed) doing something I don't feel comfortable with I automatically say,

"If you're not comfortable Gloria, it's not right (shakes head)--something's wrong." Alright, what I want to ask you is--how can I know which is the strongest? Because I do it does that mean that's the strongest (puzzlement)--and yet if I disapprove that's just part of (shakes head) the thing that's got to go along with it? See--it sounds like I'm picking up a contradiction--I'm not following (shakes head).

T: Sounds like you're feeling (both, up, open, palms to Gloria) a contradiction in (both together) yourself too, although (back of right hand on palm of left) what I heard you saying in part is the way you'd like it is when you feel comfortable about what you're doing.

C: Yes, (Rogers, hands together) and I have at times when I made a decision (Rogers nods). Now that seems right--seems perfectly right (Rogers nods)--no conflict (Rogers nods)--but then there are other times I do things that I feel (Rogers licks lips) uncomfortable, so that there is a conflict there (Rogers nods). It's not the same at all. So what I'm saying is--how do I really know when I'm following my true feelings if I have conflicts afterwards or guilt afterwards?

T: I see--because in the moment it may seem like your true feelings (both, open, palms up).

C: Yes.

T: Um-hum.

C: Like, if I'm starting to do it--O.K. (Rogers nods).

T: Um-hum, um-hum, that really is tough--if you feel comfortable in the moment about it, but then afterwards don't (both, up, palms to Gloria) feel at all comfortable--which course of action was really (both, open) the one you should have followed?

C: (quickly) You know the most outstanding thing--I don't know if you're following me when I say this--one thing I know is that I've wanted for example to leave my husband for quite a few years. I never did it. I kept thinking how nice it would be--how scary it would be--but I never (shakes head) did it--and all of a sudden when I did it felt right. I didn't feel mean toward him--I just knew that this was what I had to do. That's when I know I'm following myself--following my feelings completely. I've no (shakes head) conflicts--some unhappy things came from it--but still I had no conflicts. That to me is when I'm following my feelings (left, closed). And in everyday life the small little decisions, the small little things don't (shakes head) come out that clearly at all. So many (shakes head) conflicts come with them (licks lips)--is this natural (cocks head, puzzlement, licks lips)?

T: Although you're saying--I expect it is--(Gloria licks lips)--but you're saying too that you know perfectly well that feeling within yourself that occurs when you're really doing something that's

right for you.

C: I do (nods)--I do (nods). And I miss that feeling other times. It's right away a clue to me.

T: You can really listen to yourself sometimes and realize, no--this isn't the right feeling (shakes head)--this isn't the way I would feel if I was doing what I really wanted to do.

C: But yet many times I'll go along and do it anyway, and say, "Oh well, I'm in the situation, I'll just remember next time." Ah--I (looks away) mention this word a lot (smiles) in therapy, and most therapists (left, closed) grin at me or giggle, or something, when I say Utopia--but when I do follow a feeling and do feel this good (hand to self) feeling inside of me, that's sort of Utopia. That's what I mean. That's the way I like (left, palm down) to feel--whether it's a bad thing or a good thing--but I feel right about me.

T: (overlapping) I sense that in these Utopian moments (left, open) you really feel kind of whole--you feel all in one piece.

C: Yeh--yeh--it gives me a choked-up feeling when you say that, because I don't get that as often as I would like.

T: Um-hum.

C: I like that whole feeling--it's real precious to me (hand on chin).

T: I expect none of us get it as often as we like (nods and smiles). But I really do understand it. That really does touch you, doesn't it?

C: (quickly) And you know what else I was just thinking (Gloria has been looking down, and suddenly looks up at Rogers before speaking) --I have this dumb thing--all of a sudden as I'm talking to you (looks away)--gee, how nice I can talk to you--and I want you to approve of me--and I respect you--but I'm miffed that my father couldn't talk to me like you are. I mean--I'd like to say, "Gee, I'd like you for my father (smiles)." I don't even know (right arm on back of settee, body movement, laughs) why that came to me.

T: Um-hum, um-hum, um-hum (nodding and smiling) (replies quickly) You look to me like a pretty nice daughter (long pause, Gloria looking down, smiling). But you really do (Gloria bites lip) miss the fact that you couldn't be open with your own dad.

C: Yeh--I couldn't be open--but I want to blame it on him. I think I'm more open than he'd allow me. I mean--he would never (shakes head) listen to me talk like you are, and not (facial expression) disapprove, and not lower me down. Yeh--I thought of this the other day--why do I always have to be so perfect? I know why--he always wanted me to be perfect--I always had to be better, and--yeh--I miss that (hand on chin).

T: Trying like hell to be the girl he wants me to be (smiles, nods).

C: Yet at the same time rebelling. Like I almost gloated writing him a letter the other day telling him I'm a waitress--which I expect

him to disapprove of. I go out at nights. I almost gloated hitting him back--now--how do you like me?

T: Um-hum.

C: And yet I really want acceptance and love from him--I mean--I (left, palm down) know he loves me but--

T: So you slap at him and say, "This is what I am now--see." (Dramatic hand movements and tone of voice)

C: Yeh--you raised me--how do you like it? But you know what I think I want him to say--I knew this was you all along honey--and I really love you (Rogers smiling and nodding).

T: I guess you really feel badly that you think there's very little chance that he'll say that (Gloria wipes her eye).

C: (dabbing at eyes with hanky) No, he won't--he doesn't hear. I went back home to him about two years ago, really wanting to let him know I loved him, although I'd been afraid of him--he doesn't (shakes head) hear me--he just keeps saying things like, "Honey, you know I love you--you know I've always loved you." He doesn't hear (pause, looks down).

T: He's really never known you (hands folded) and loved you--and this somehow is what brings the tears inside.

C: I don't know what it is (smiles). You know when I talk about it, it feels more flip. If I just sit still a minute it feels like a great big hurt down there. Yet, I feel cheated (voice breaks, uses hanky).

T: It's much easier to be (pause) a little flip because then you don't feel that big lump inside of hurt.

C: Um-hum (looking down)--and again that's a hopeless situation--I tried working on that, and I feel that's just something I have to accept. My father just isn't the type of man I'd really like. I'd like somebody more understanding and caring. He cares, but not (shakes head) in a way that we can co-operate--communicate.

T: You'll note that I'm permanently cheated.

C: Um (looking down)--and that's why I like substitutes (looks up, smiles). That's why I like talking to you--and I like men that I can respect--doctors--and I keep (looking down) sort of underneath feeling like we're real--you know--sort of like a substitute father (looks down).

T: I don't feel that's pretending.

C: Well, you're not really my father (laughs, licks lips twice).

T: No--I meant about the real close business.

C: Well--see--I sort of feel that's pretending too, because I can't expect you to feel very close to me--you don't know me that well (smiles).

T: All I can do is what I am feeling--that is--I feel close to you in this moment (Gloria looking down, smiling).

APPENDIX E

COMMENTS OF THE THERAPISTS AFTER THE INTERVIEWS

E.1

PERLS' COMMENTS AFTER THE INTERVIEW

1. The demonstration was in my opinion quite successful and consistent with my theoretical outlook.
2. The avoidance of genuine encounter manifested itself in three ways--the patient was first taking control by putting on a smiling, sophisticated mask, oscillating between the pretence of being strident and yet at the same time having me figured out --thus being, or believing to be fully in control of the situation.
3. Secondly, she was withdrawing by fantasizing of hiding in a corner.
4. Thirdly, she was blocking the real encounter of melting through crying, which would have been the real emotional being of this meeting.
5. The patient was capable of identifying herself with several fantasies she had projected on me--this was especially evident with regard to her initial denial of a need to be respected.
6. The need for environmental support started to come out besides her need for respect--it was mobilized in her urge to be cared for, rescued from the corner, and so on.
7. I broke off the session when the first tears began to appear.
8. She began to play the role of the lonely child and apparently wanted to be hugged and comforted, but here too the assimilation of her projection began to work and she began to experience holding me

like a baby.

9. Apart from assisting her in assimilating some projections, the main therapeutic effect there was to show her the inconsistency of her verbal and nonverbal behaviour.

10. For instance, seeing that she was frightened and smiling at the same time --a frightened person does not smile.

11. Where I feared was in the direction of her embarrassment--this embarrassment was protected by her breeziness and anger--to get to the existential embarrassment we would have to work through and eliminate the phoniness--that is the ease with which we can superficially assume any role that is specifically required for any situation.

12. This psuedo-adaptation is her way of coping with life.

13. This is about what I got out of this session.

E.2

ELLIS' COMMENTS AFTER THE INTERVIEW

1. I enjoyed talking with this interesting and I think very courageous patient and thought that it gave--that the session gave a pretty good illustration of a fairly typical session of Rational-Emotive Psychotherapy.

2. How was it typical? In several ways--in the first place I was able rather quickly to get to some of what I think are the philosophic cores of the patient's disturbances--to show her that the reason that she is feeling shy and ashamed and afraid in this instance, is because, even though partially unwittingly she is defining herself in a very negative way or devaluing herself, or blaming herself for imperfect behaviour, because perfectionism is the root of most human evil, and she was showing some fairly typical perfectionistic notions.

3. So very quickly, as is usually done in Rational-Emotive Therapy we skipped some of the asides--we skipped going back into the history like some of the psychoanalysts do, and we skipped some of the transference relation between us and the patient, and we skipped some of the nonverbal expression--not that we think these things are quite unimportant, but we think that they are of relatively little relevance.

4. We reached the core of the patients disturbance, which is her philosophy of life.

5. And typically, this patient showed both anxiety and low frustration tolerance which most patients show, and these were intertwined and again very usually she was then beating herself over the head, blaming herself, condemning herself, feeling these kinds of feelings.

6. Now, she did not see very clearly, at least I thought so at the beginning of the session, exactly what declarative and exclamatory sentences she was telling herself to create these feelings, and I endeavoured to show her some of these sentences and what could be done about it.

7. And among other things I also, though briefly, because this is just one brief session, tried to give her a homework assignment that she coul get her teeth into actively--to try to depropagandize herself by going out and taking risks which normally up to now she hadn't been taking that much of.

8. It's interesting to note that again quite typically in this session, although I was attacking fairly vigorously the patients attitudes, her philosophies, she did not feel an attack on her, she felt that I was supporting her if anything, and she ended up I thought rather optimistically feeling that I had given her several ideas of what she could do in the future.

9. Again, rather typically with this session, I kept persuading the patient, and attacking her ideas and showing her that her philosophy of life not only was such and such, but that if she stuck to this kind of philosophy she had to get negative and self-defeating results from it.

10. And then I kept persistently going on, even though at times she became defensive, and wasn't quite accepting by any means what I was saying--I didn't let this bother me but kept going on against her basic core system, her value system, because this is again what bothers patients--if they give up very easily on attacking their own negative devaluations of themselves, and therefore they persist forever.

11. Now there were limitations of course, especially in terms of time throughout the session, and these limitations did have some effect--for instance--there was not enough time for repetition--in several sessions I would have gone over much of this same material until I was sure it had sunk in.

12. Then I would have had time to get feed-back from the patient to to see whether she was following it up or leading herself up some diverting pathway which people do.

13. There was no time to emphasize that she would have to continually reassess her evaluations of herself and her general philosophy

and do rethinking for the rest of her life.

14. There was no time to show the patient that even during this session in relation to me and what she was saying about herself she was displaying her bad attitude towards herself.

15. And finally, there was not occasion since this was an individual session, to see how she related specifically to other nontherapists, as she would in group therapy, and in the midst of this group therapy to show her exactly what was going on and what she could do about it.

16. But I do feel hopeful about this session, and think that perhaps I was able to at least give the patient a few ideas that she could then go out and work on her own, because unless patients do work themselves with the material that we therapists give them in psychotherapy nothing eventually happens. There isn't any magic that we have for them but we can give them certain catalytic ideas and influences, which then if they work and practice will do them good for the rest of their lives.

E.3

ROGERS' COMMENTS AFTER THE INTERVIEW

1. . . . oblivious to the outside situation and I think that Gloria was too.
2. In many ways I'm glad that she kept pushing me for an answer to her very personal questions about her sex life, and her relationship with her daughter.
3. I say I'm glad of this--as the relationship developed it became I think, completely clear to her as well as to me that she was seeking something deeper than that.
4. Incidentally, I'd like to pay my tribute to her deep honesty in being willing to talk about herself freely.
5. Although every individual is entirely unique, and in this respect I was unprepared for some of the material she brought up--still in another sense this was typical of my experience in therapy.
6. When I am able to let myself enter into a relationship, and I feel that this was true in this instance, then I find myself not only being increasingly moved by being in touch with the inner world of my client, but I find myself bringing out of my own inner experience statements which seem to have no connection with what's going on, but which usually prove to have a very significant relationship with what the client is experiencing.
7. I felt there were one or two incidences of this kind in this interview.
8. I was genuinely moved--I probably showed it--by the fact that she saw me as the father she would like to have.

9. My reply was also a thoroughly spontaneous one, that she seemed to me like a pretty nice daughter.
10. I guess I feel that we're only playing with the real world of relationships when I talk about such experiences in terms of transference and counter-transference.
11. I feel quite deeply about that--I want to say yes, we can put this experience into some highly intellectualized framework, but when we do that it completely misses the point that there is a very immediate "I-thou" quality at the moment.
12. I felt that Gloria and I really encountered each other, and in some small way we were each of us enriched by the experience.
13. I'm saying these things almost immediately after the conclusion of the interview--I simply know that I was very much present in the relationship--that I lived it in the moment of its currents--and I realize that after a time I may be able to remember it too--but at the present time I have a very nonspecific memory of the whole interview.
14. I'll try to look at it from an intellectual, rather than a feeling point of view.
15. Gloria showed what I've come to feel are characteristic elements of therapeutic movement.
16. In the first part of the interview she was talking about her feelings, and they were past feelings.
17. She was talking about aspects of her behaviour, and of herself as if

she didn't quite own them.

18. She was looking outside herself for a center or locus of evaluation--some source of authority.

19. She saw some of the things she was talking about in black and white fashion.

20. By the end of her interview she was experiencing her feelings in the the immediate moment--not only as evidenced by her tears, but by her ability to express directly and with immediacy her feelings towards me.

21. She was also much more aware of her ability to make her own judgments and choices.

22. I guess put in terms that have become commonplace you could say that she moved from the "there and then" to the "here and now" of elements that she was discovering in herself, and feelings that she was experiencing in the moment of her relationship with me.

23. All in all, I feel good about the interview--I guess I feel good about myself in the interview, and like Gloria I feel very real regret that the relationship cannot continue.

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